MAXIMUMROCKNROLL

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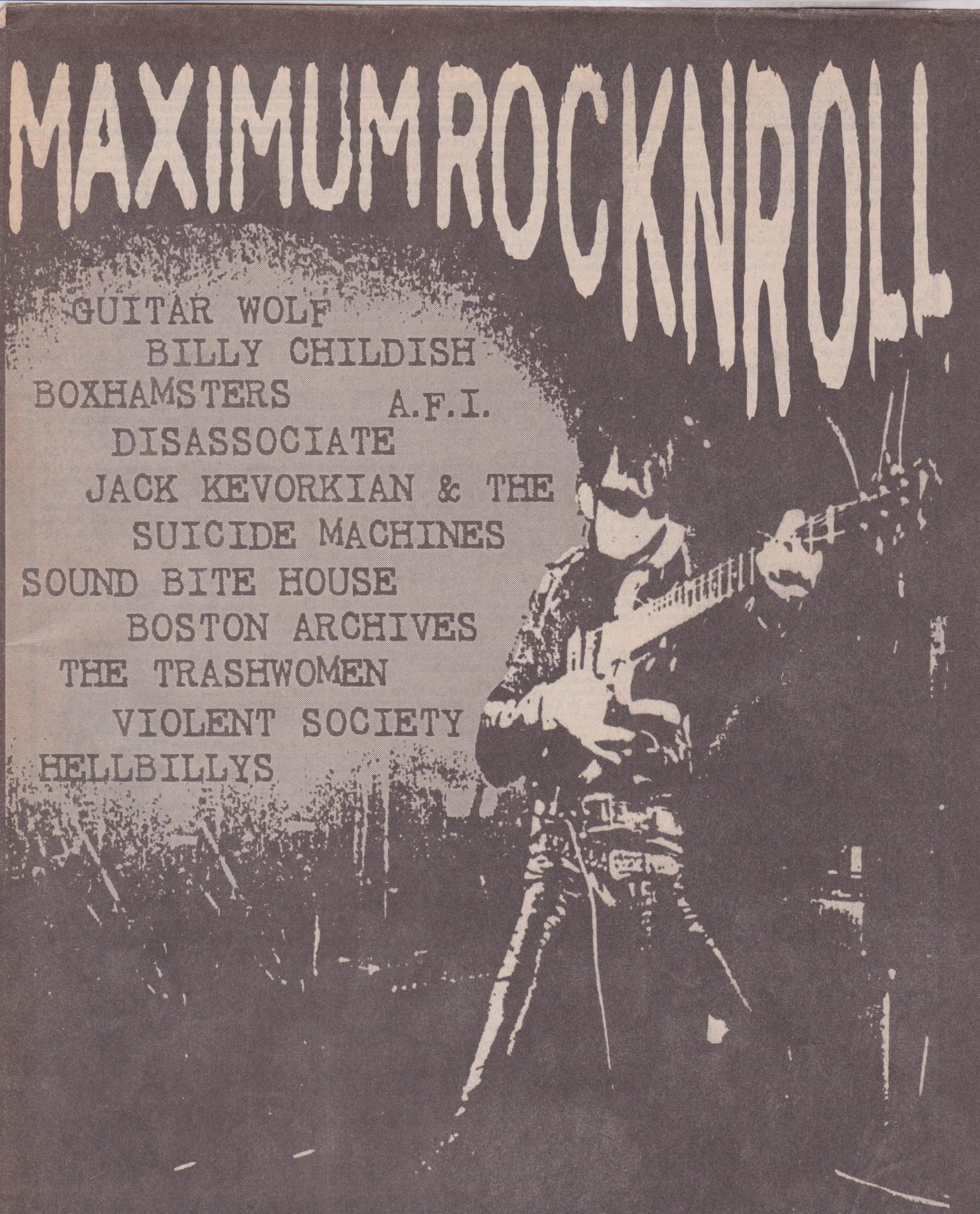
SOUND BITE HOUSE
BOSTON ARCHIVES
THE TRASHWOMEN
VIOLENT SOCIETY
HELLBILLYS



October of 1994 * Issue #137 * $2.00 in the U.S.

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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#47/Apr '87. Heresy, Ripcord, Electro Hippies, L'Attentat, Condemned Attitude, Dissent, Nothing In Particular, Capital Scum, Bomb, Useless Pieces Of Shit, Quod Massacre, Desperate Minds, Manson Youth, I Refuse It, Depo Provera, "Populism."

#48/May '87. Mr T Experience, Wimpy Dicks, Opinion Zero, KGB, Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th'Inbred, Accused, "Jesse Helms," "H1 Work Permits."

#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, "Chumawamba on Northern Ireland."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#65/Oct '88. SNFU, Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention!, Fear Of God, Spongetunnel, Oncle Slam, KBO!, Really Fast Records, @narchy Conference in Toronto, "NYC Riots", "The End Of The World As We Know It."

#67/Dec '88. Pagan Babies, Thatcher On Acid, Joyce McKinney Experience, Adolescents, Murray Bowles mimi-photo zine, "Federal Investigators and Your Rights," "Ed Meese and Pornography."

#68/Jan '89. The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Não Religão, Sonic Disrution Theory, Sanov 1, SSDC, "Top 15 Albums Covers," "A Trip To Communist Cuba," "Skins and Nazis."

#74/Jul '89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#79/Dec '89. Ray Of Today, Misery, Bazooka Joe, GF+DD, Happy KadaverBlatant Disregard, John Peel, "Krishna expose", "Prison For Profit".

#82/Mar '90. Nausea, Les Garcons Boucher, Antiseen, Abs, Neanderthal Sponge, SS-20, Scared Straight, Oi Polloi, Malachi Krunch, Painful X-tremeties, Aku-Aku, "Milkbone Collective," Kevin Army, "Dirty Rotten Press."

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Headstrong, Bone Shavers, Flagrants D'Eli, "The Shadow," "War On Drugs."

#84/May '90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America," "Old Aussie Punk."

#87/Aug '90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk," "Redwood Summer."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#97/Jun '91. NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, "White Nights," "DC Demos," "Culture Of Violence."

#99/Aug '91. Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#106/Mar '92. Wat Tyler, The Cynics, Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women's Health Care," "Attica 20 Years Later," "H.E.A.R."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History."

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#118/Mar '93. Long Beach punk: Red Aunts, Ken All-Nite Rocker, Das Klown, Humpers, This Is Edwin; Last Man Standing, Tsunami, Man Is The Bastard, Didjits, Lou Giordano, Vicious Midgets, Dan & Dave Punk, "Twist"

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, Stand-Co, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#127/Dec '93. Lydia Lunch, Claude Bessy, Boss Hog, Aim Your Dick, Hellbender, Backlash, Apocalypse Hoboken, Dots, Struggle, Stovebolt, "Rape."

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad (Answer Me!), Beth (Cockpit), John McDonald (Count Backwards), Metal Mike (Angry Samoans), Queen Itchiie (Everything I Touch Turns To Shit), Joe Queer (Queers), Gavin MacArthur (Schlong), Herbie (Spit Muffin), Liz (Super Pussy), Ken Taniguchi (Beyonds), Aaron Muentz (The Probe), Scott Drake (The Humpers), Gretchen Holtz (Smears), Jim (Vatican Commandos).

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#133/June '94. Hates, Humungus, Capital Punishment, Rights Reserved, Haggis, Blueprint, Headhunters, "Everything You'd Want To Know About Major Labels."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94.
Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#136/Sept '94. Mukilteo Fairies, Tourettes, NRA, Logical Nonsense, Fireworks, Smears, Shatners vs Apemen, Ben Hamper, Chicago Homocore.

#137/Oct 94. Guitar Wolf, Hellbillys, AFI, Jeck Kevorkian & The Suicide Machines, Sound Bite House, Tim Warren of Crypt, Disassociate, No Demuestra Interes, Boston Archives, "Roots of Punk--the 50s".

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DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: Before 1st of month-- no later!!

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1/6 page: (2 1/2" x 5") $20
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1/3 page square: (5" x 5") $50

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a one month backlog!

COVER: Yomama

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Please send all records, letters, articles, photos, interviews, ads, etc., to:

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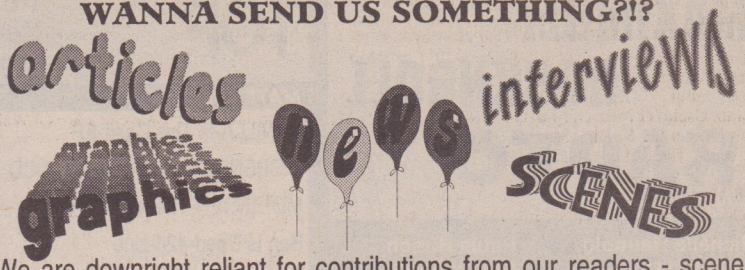

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM. We make so much fucking money, we can even afford to return your disk.
Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-line-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us to check it out in advance.
Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.
Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.
Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover.
Book Reviews may not always get published, but if you send one in that we find interesting, we'll be thrilled to run it.
Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.
Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

MAXIMUM ROCKNROLL RADIO

Michelle Haunold
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von
Paula Hirsch
Kenny Kaos
Ken Sanderson
Michele Shipley
Last Will

CHRY	No. York, Ont
105.5FM	Weds 1AM
CKCU	Ottawa, Ont
93.1FM	Last Mon of month 10PM
CKMS	Waterloo, Ont
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WBAR	New York, NY
87.9FM	Monday 6PM (campus only)
WBCR	Beloit, WI
call station	call station
WCNI	New London, CT
91.1FM	Saturday midnight
WDBM	E. Lansing, MI
88.9FM	Thursday midnight
WESQ	Rocky Mount, NC
90.9FM	Wednesday 11PM
WPRK	Winter Park, FL
91.5FM	Wednesday 10PM
WSPN	Saratoga Springs, NY
91.1FM	Tuesday 11PM
WUTK	Knoxville, TN
90.3FM	Friday 11PM
WVKC	Galesburg, IL
90.7FM	Thursday 9AM
WYRE	Waukesha, WI
103.9FM	Sunday 9PM
4ZZZ	Fortitude Valley, Australia
102.1FM	Tuesday 10PM
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM
Radio Skidrow	Sydney, Australia
88.9FM	Wednesday 10PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

VANILLA-In This Case-EP	RADIOACTIVE LUNCH-Chubbo-EP
DISPENSE-In The Cold Night-CD	SPARKMARKER-live
MOHINDER-The Mission-EP	SIEGE-Drop Dead-CD
Ben Is Dead-#24-zine	Not Even-#5-zine
Superfluous-#2-zine	CHOKEHOLD-live

SUZANNE BARTCHY

BAD RELIGION-Stranger Than Fiction-45	OBLIVION-Stop Thief-LP
NOFX-Punk In Drublic-LP	GAUNT-Sob Story-12"
PANSY DIVISION-Jack U Off-45	BIG RIG-Expansive Hear-EP
GERM ATTACK-Wake Me Up-EP	TEMPER TANTRUM-EP
THE SMEARS-Love Is For Suckers-CD	SVART SNO-Besser Wisser-CD

LALI DONOVAN

NO FRAUD/SCROG-live	DISAFFECT-Chained To Morality-LP
GAUNT-Sob Story-12" & live	LOS CRUDOS-Las Injusticias-EP
V/A-Under The Cloudy Sky-EP	FAILURE FACE-All Pain No Gain-EP
FISTICUFFS BLUFF/ANGEL HAIR-split EP	GUNS 'N' WANKERS-Hardcore/Metal/Pop-EPs
RUGRAT-Rhubarb-EP	MUKILTEO FAIRIES-Special Rites-EP

KARIN GEMBUS

LOS CRUDOS-Las Injusticias-EP & live	V/A-Headscrew-flexi EP
ANGEL HAIR-EP/KORT PROSESS-EP	MOHINDER-The Mission-EP/PEECHEES-EP
HEAVENS TO BETSY-Direction-EP	B.T.B/COPASS GRINDERZ-split EP
MUKILTEO FAIRIES-Special Rites-EP	VANILLA-Sorry For The Tear-EP
LOOMIS SLOVAK-1917-2917-EP	RADIOACTIVE LUNCH-EP

MICHELLE HAUNOLD

GAUNT-Sob Story-12"	KLASSE KRIMINALE-I Ragazzi-LP
FITZ OF DEPRESSION-Let's Give It A Twist-LP	THE STATICS-Rat City-LP
GUNS 'N' WANKERS-Pop-EP	BIG MEAT HAMMER-4 Lethal Hits-EP
NABAT-Steno & The Stab-LP	GRAIN-Bubblegum-EP
TEENGENERATE-Savage-10"	HUEVOS RANCHEROS-Rockin' In Henhouse-EP

MATT JAMES

THE NUTS-Go Nuts With...-EP	THE STATICS-Rat City-LP
KWYET KINGS-Don't Doubt My Love-LP	A-BONES-Get Home Gal-45
HOGWILD-Country Thangs-45	SWINGIN' NECKBREAKERS-You Better Dig It-45
PRIMATE 5-She Cleans House-EP	TEENGENERATE-Savage-10"
LA SECTA-Kill A Cop-45	EVIL HOO-DOO-Hell-o-Haunted-45

CAROLYN KEDDY

MONOSHOCK-Soledad-45	MELT BANANA-Hedgehog-EP
RAOOOL/SKINNED TEEN-split LP	THE STATICS-Rat City-LP
BORIS THE SPRINKLER-Grilled Cheese-45	FUCKEMOS//CHERUBS-split EP
EVIL HOO-DOO-Wild Ride-EP	SHAGGY HOUND-Ohio-EP/GAUNT-12" & 45
UNSEEN-Youth Hole-EP	B.T.B/COPASS GRINDERZ-split EP

RAY LUJAN

BORIS THE SPRINKLER-Grilled Cheese-45	EXCUSE SEVENTEEN-LP
PUNCHBUGGY-All Nite-CD	GUNS 'N' WANKERS-Hardcore/Metal/Pop-EP
OBLIVION-Stop Thief-LP	QUEERS-Look Ma-EP/NO CONSENT-EP
CHELSEA-Traitor's Gate-CD	LUCKY SEVEN-Loveleavable-CD
GRAIN-Bubblegum-EP/SHITBIRDS-5"	TRAVIS CUT-Waking Hours-EP

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), or CD-only release. We no longer review tapes.

TIMOJHEN MARK

GAUNT-12" & 45 & live/MOHINDER-EP	LOS CRUDOS-Las Injusticias-EP
GUNS 'N' WANKERS-Hardcore/Metal/Pop-EPs	APARTMENT 213-Vacancy-EP
BLATHERSKITE-CD/GAIA-Kick Up Ass-CD	BORIS THE SPRINKLER-45
DEATH SIDE-All Is Here-EP/HEALTH HAZARD-10"	KORT PROSESS-1994-EP/YACOPSE-EP
V/A-History Of Compassion-EP	V/A-Varning For Punk-3xCD

SMELLY MUSTAFA

HILLSIDE STRANGLERS-I Am A Bullet-EP	JACK O'FIRE-Wired-EP
FUCK EMOS/CHERUBS-split EP	PANSY DIVISION-Jack U Off-45
FITZ OF DEPRESSION-Let's Give It A Twist-LP	GOMEZ/ALL YOU CAN EAT-split EP
BLOOD SAUSAGE-Happy Little Bullshit Boy-10"	OBLIVION-Stop Thief-LP
LOS CRUDOS-Las Injusticias-EP & live	B.T.B/COPASS GRINDERZ-split EP

NEIL NORDSTROM

APARTMENT 213-Vacancy-EP	ULTIMO RAUSEA/EXCRETION-split EP
HAVOHEJ-Dethrone The Son Of God-CD	LOS CRUDOS-Las Injusticias-EP
JACK WITH KILLER-Counterattack-EP	DEATH SIDE-All Is Here Now-EP
BOWEL-CD/BLATHERSKITE-CD	INSULT TO INJURY-Hostile Behavior-EP
MILK COW-EP/RADIOACTIVE LUNCH-EP	HEALTH HAZARD-10"

JEFF RANDOM

GAUNT-Sob Story-12"	THE STATICS-Rat City-LP
TOURETTES-Hidden Keys-EP	DIE LOKALMATADORE-EP
KENT 3-Screaming Youth Fantastic-LP	EVIL HOO-DOO-Wild Ride-EP
TEENGENERATE-Savage-EP	VEIN-Drinkin Druggin & drivin-EP
LA SECTA-Kill A Cop-45	NERVEBREAKERS-We Want Everything-LP

BRUCE ROEHRS

TEENGENERATE-Savage-10"	GAUNT-Sob Story-EP & Turn To Ash-45
LA SECTA-Kill A Cop-45	MOHINDER-The Mission-EP
CANNONS-Guts & truth-EP	LOS CRUDOS-Las Injusticias-EP
KLASSE KRIMINALE-I Ragazzi-LP	SHAGGY HOUND-Ohio-EP
THE STATICS-Rat City-LP	NABAT-Steno & The Stab-LP

KEN SANDERSON

LOS CRUDOS-Las Injusticias-EP & live	DEATH SIDE-All Is Here Now-EP
HEALTH HAZARD-10"	JACK O'FIRE-Wired-EP/JACK WITH KILLER-EP
LAMA-CD/MONO MEN-LP	MOHINDER-The Mission-EP
TEENGENERATE-Savage-10"	V/A-History Of Compassion-EP
V/A-Varning For Punk-3xCD	MUKILTEO FAIRIES-EP/DISCLOSE-LP

JON VON

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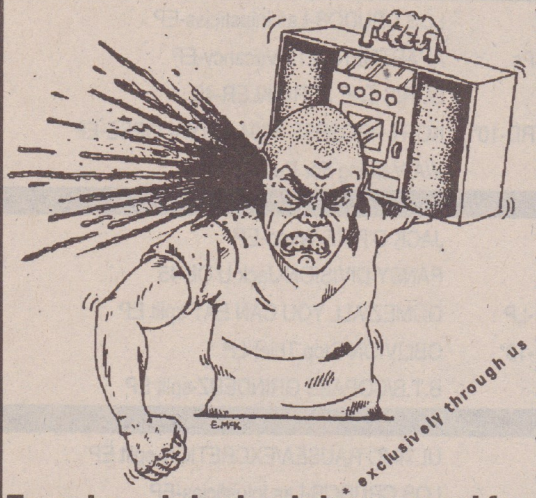

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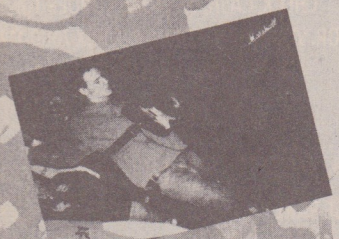

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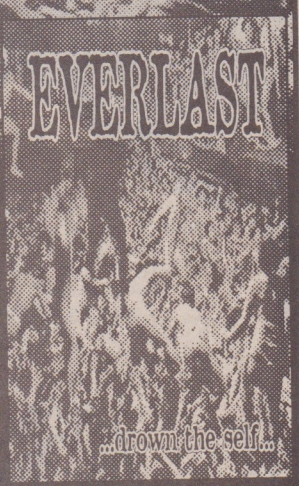

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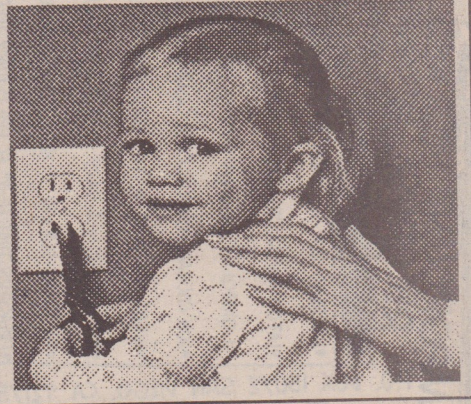

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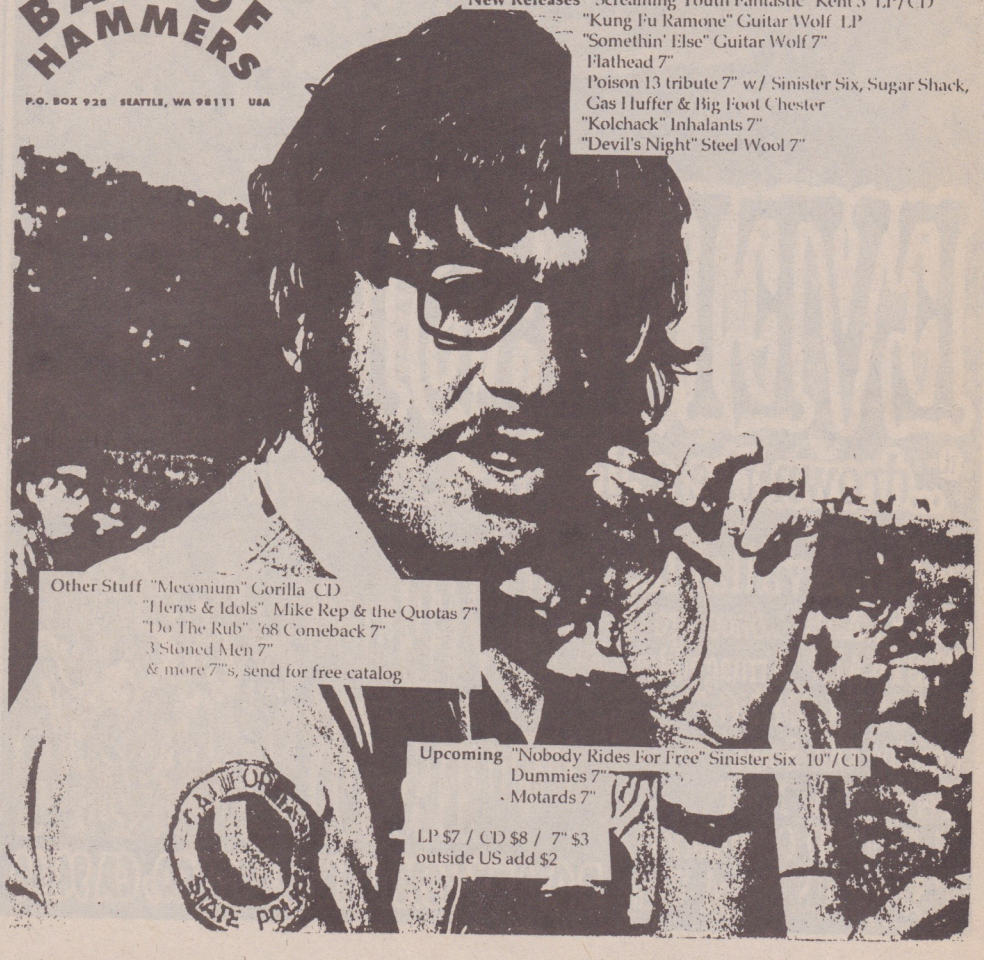

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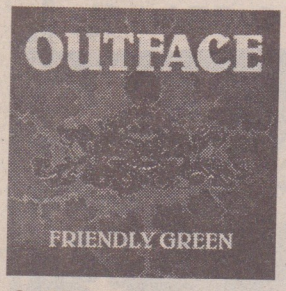

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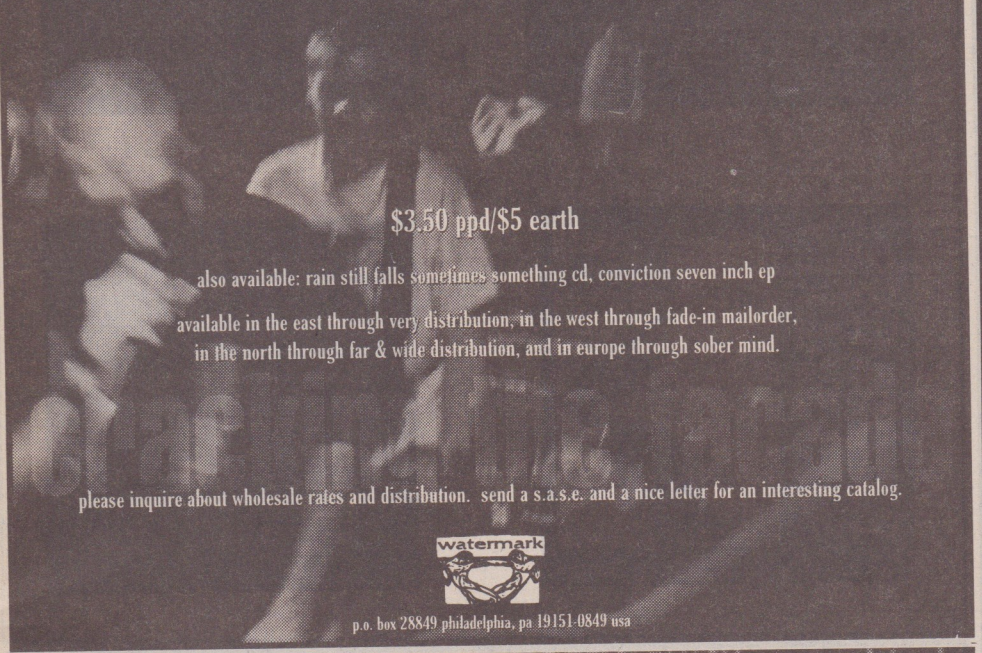

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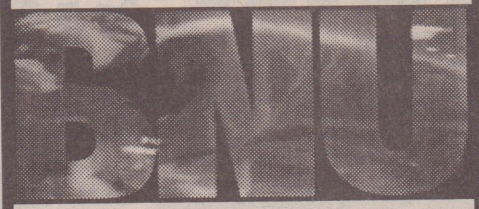

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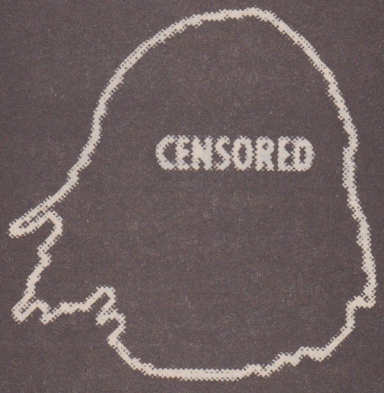

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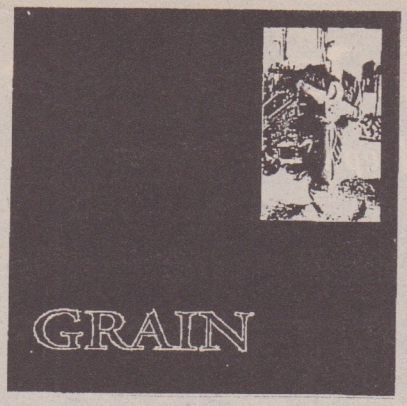

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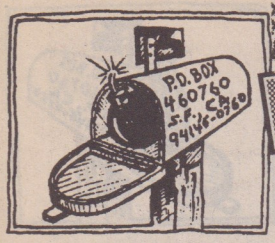


Dear MRR,

I'm writing in response to Mykel Board's column, in the August 1994 issue of MRR. Firstly, I have to say that reading this column makes me so angry I can hardly see, so I'm sorry if my train of thought here reflects that Secondly, I realize that everyone is entitled to their own opinion and should be allowed to speak their mind. But I also feel that in doing so, one opens themselves up to criticism. I keep hoping that this column is a joke and it's just inviting criticism for criticism's sake, but everyone keeps assuring me that it's probably serious.

I have never been raped and I'm not sitting around hoping to be, so my "club membership" can be validated. I don't want to be raped. I don't hope to be raped. I don't fantasize about being raped. I do, however, worry about it from time to time. With the majority of statistics on rape saying that at least one in three women will be raped in her lifetime, I think this worry is justified.

Stats saying "150,00 women are raped every year" vs "15%", [195,0001] of men in jail have been raped" are quoted in Board's column and from this he draws the conclusion that more men than women are raped. This is a faulty conclusion because it compares the number of women raped in a year to the number of men raped in prison, period. If one looks at the 1 in 3 stat, the conclusion that 33% of women will be raped is a simple one to make. And according to my calculations, 33% is much higher than 15%.

I think the statement "women want rapists" is one of the most ignorant, naive, ridiculous statements I've ever read or heard. No woman I know wants rape. I'm sure no three year old wants to be ripped open by his/her uncle. I'm sure no woman wants to be held down and forced to spread for whomever against her will. No, women do not want this. Women are reacting against it.

The blame here seems clearly fixed on the women who "send men to jail to be raped". If the men are becoming rapists in jail, it cannot be the women sending them there as they have not yet raped As such, is it not society (for sending the men to jail) and the men themselves (for doing whatever got them sent to jail in the first place) that are to blame for creating rapists? I believe the blame more clearly rests with the men, however. After all, who's doing the raping?

To say that raping creates rapists is a lame excuse. There's a common saying that men think with their dicks and not with their brains." Maybe if these men were taught to think differently, rape wouldn't be such an issue. Maybe castration, electroshock or complete eradication of the sex organs would be a more fitting punishment than jail?

To say that rape is on par with force feeding is another ridiculous conclusion. That is like saying losing a finger is the same as losing your penis; loss of an appendage. What's the difference? I think most men would see the difference.

Mykel contends that the "evil quality of rape rose with the feeling that sex was evil". I believe that heightened awareness lead to this conclusion, not prudish morality. Just because something was readily acceptable at one time obviously doesn't mean that it was right. At one time, gays were hung simply for being gay. At one time, child labor was prominent. At one time, blacks were segregated from whites.

Not only women say rape is about power and not sex. I've seen several rapists interviewed and many of them said rape has nothing to do with sex.

"Victimhood—the basis of feminism" is another statement I find to be utterly ignorant. As a feminist, I'd say feminism is an embodiment of power. It's about standing up for yourself and your rights, fighting against the bullshit that oppresses you (like the bullshit and archaic thinking in Board's column) and not being a victim. In fact, feminism is, to a large extent, a reaction against the forces which try to make victims out of women.

I was sexually abused for a number of years and I have never once used that as an excuse for anything in my life. If I'm in a relationship and it fucks up, it's because of what happened now and not what happened 10 years ago and I know that. I've never sought counselling. I've never cried out to my fellow woman for sympathy. I've accepted what happened (and yes, I did fight it at the time) and I'm moving on. I can't deny that I think that sometimes it subconsciously affects my decisions, but I never consciously allow it to do so or to excuse me for the messes I get myself in now.

I agree that the way rapes are handled by the courts is a joke, but I don't agree that rape is no different from any other assault. Rape takes something which other assaults don't. Having been there, I know I'd rather be hit up the side of the head than sexually assaulted, any day.

I firmly believe that love and sex can be mutually exclusive. In fact, I don't believe in love. I think it's something between family members, a money making word for greeting card companies and what men say when they want to fuck you. I don't buy into it. I believe sex can be, and is often, just an act, "like having pot roast". But I don't believe rape is such an act. Rape is different because it violates another person's wishes and rights, it takes what's not given and it's completely one-sided. A good nameless, faceless fuck is one thing a rape is another. If sex without love, commitment or a name is what someone needs, there are plenty of women waiting at the bar down the street to give it or on the corner you can buy it from.

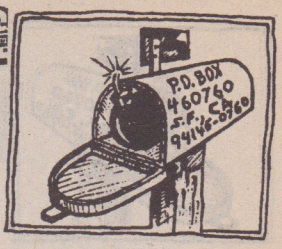
Laura (thankfully not the one mentioned in the column) Vocat/ 23 Arlington St/ Regina, SK/ S4S 3H7/ Canada

MRR:

I guess it shouldn't come as any real surprise. I wondered briefly why MRR's policy of not allowing racist material into the zine didn't include Rev. Norb's column, but again, this didn't surprise me much either. I mean, I thought his whole column about how the Japanese men are plotting world domination by throwing white men "their" Japanese women to fuck so that they wouldn't notice they were taking over the world was about as subtle as a two-ton rock falling on my head and as eloquent as a Ku Klux Klan member at a cross-burning, but hey, I must be overly sensitive because I'm Asian and I obviously can't take a joke, ha ha. You know, not only am I a feminist which means I'm humorless and ugly, but we all know that all them Asian folks take themselves too seriously and are all hell-bent on taking over the world anyway, so I'm supposed to be twice as bad, right?

Racialized (sexual) desire *is* racist. When you hold women of a certain ethnicity to be a certain way and emphasize stereotyped, physical attributes specific to that ethnicity, you're engaging in and perpetuating racist assumptions that maintain "White" as central and standard against and opposed to non-whites as the marginal "Other." I mean, really, loosen your hold on your wanker for a lousy minute and get a grip on reality. I'd like to see an MRR columnist write about how much he loves black women's asses, how their thicker lips remind him of the or how their sexuality is more "primal" and "animalistic" and then try to get away with *that*. About a hundred years ago, white European male writers did just that, under the pretense of anthropological research, when they sexualized African women's buttocks. You can look through any of the anthropological journals of the day and see these sketches of the "Hottentot" (the term that become popular in describing Africans) women with their grossly overemphasized buttocks. Their fascination was fueled by their racist social Darwinism and the spirit of imperialism, desiring to conquer foreign land~ and peoples in order to prove their race superiority; the women of the lands they conquered were yet another "prize," an exotic bonus for the white European males who found in these non-white women a source of exploitative abuse that, as "gentlemen," they couldn't very well visit upon their own "pure" white women. But they could do as they wanted with these non-white women without fear of retribution because, after all, they weren't really human (meaning white). In this way, non-white women have been set up as "Other," compared against the standard "White," and found lacking and therefore open to exploitation and abuse and popular misconceptions about their "nature." Sexualized, racial stereotypes portray black women as aggressive and domineering, almost animalistic; Asian (Indian to the Pacific Islander) women are painted as docile pets, submissive and pliant, Suzie Wongs who need to be rescued by the swarming hordes of white European guys hot to appropriate their native lands, resources, and bodies. Now, how would the racist fascination with the female "Hottentot" buttocks be any different than Rev. Norb's racializing Asian women's sexuality, writing that our eyelids look like "vulvii" and that's why he gets all hot and horny for Asian women? It's not. The only difference is that racialized notions of Asian women and their sexuality are more acceptable, more "cool," "hip," and "exotic," than ones made about African American women. The latter we recognize as blatantly racist, the former we don't, for whatever reason, even though it's about time we did. The same racist operations, the same racist thought processes, the same racist assumptions are made about Asian women and black women. All non-white women are subject to being treated this way, as we have been throughout the history of white colonization and, obviously, even now. We serve as titillation for white men who want something "excit-

Letters



ing" and "exotic," and consider the women of other ethnicities just the ticket, objectifying us as if we were another notch upon their belts the way a hunter would hang the heads of exotic animals upon his wall. Like I said, it's not exactly any great shock to read Rev. Norb's diatribe on the Japanese, and specifically Japanese women. The "alternative" scenes that pretend to be sooo radical and taboo-breaking and what-have-you falls flaccid in the face of reality. There's no shortage of predominantly white men in these different than their mainstream counterparts when it comes to racializing women's sexuality. (I'd like to point out that men of all ethnicities, including Asian men, buy into these racialized notions of women's sexuality, so it doesn't matter if Rev. Norb's white or not, though I would guess he is because the scene is predominantly white and it is mostly white guys who fixate on racist ideas about non-white women.) This is not taboo-breaking, this is the same shit I've gotten from macho shit marines, sleazy old, middle-aged, potbellied men, greasy, zit-faced metalers, and fucking financial district suits. Because I'm Asian, I'm Vietnamese, they all assume I'm going to do cartwheels just to fuck them 'cause you know, all those "Oriental" gals just want to please their man of the moment, and (snicker snicker) they've got all those "exotic" sex secrets, too. Fuck, how much more blatantly racist, not to mention sexist, can you get? And, if you don't care whether or not you're sexist or racist, then how about plain fucking stupid? Yeah, maybe you think you're being offensively clever (like how '77 punks wore/wear swastikas?) or whatever, but you're about as funny as a bunch of snot-nosed white assholes beating up queers, blacks, Jews, women, whoever, "for fun." It's always funny for the guy holding the baseball bat in one hand and his dick in the other, eh? Yeah, and the racist Southerners used to hold picnics at lynchings.

Really, get a clue. Pop that last zit, that last remnant of your adolescent idiocy, and grow up. (Wishful thinking at best on my part, I'm sure.)

Also, there's a tendency among the same type of guys to indulge in "if you don't want to fuck me, then you're an uptight, reactionary, anti-sex bitch, probably one of those feminists" crap. Again, give me a fucking break. These attempts to enforce a "revolutionarily correct" (or whatever you want to call it, a "correct" pro-sex stance, whatever) version of sexuality are just as authoritarian and basically illegitimate as Christian fundamentalists' or anti-porn feminists' like Catharine MacKinnon, all of whom *do* pretend to "know" absolutely how to define women's "essential" sexuality. And sure, they have no right to try to define my sexuality for me, but who the fuck are you to dictate to me how I should fuck and who and when and why? A horny white guy? Yeah, like I'm going to recognize your authority on the subject of my sexuality while you're standing there, penis in hand, telling me I'm anti-sex 'cause I don't want to fuck you. Do I need to point out how completely ridiculous that is? Sexuality is not a fixed set of practices or anything. These guys mutter bitterly about anti-porn feminists and complain incessantly that these women are so authoritarian and mean and nasty, boo hoo, but they turn around and jump down our throats when our sexuality doesn't suit them and their hormones. I mean, condemning a woman as anti-sex and retro-Christian or whatever just because she doesn't want to have sex with you sure is an authoritarian attitude on your part, wouldn't you say?

Please, puberty is passe. Get over it.
Mimi, *Aim Your Dick* zine/ PO Box 4655/ Berkeley, CA 94704

Maxsters,

To clarify some points in Oberc's recent letter about me: first off, I am hardly a voyeur. I've been working on an authorized biography of GG Allin since May '92. I spoke with him regularly and got to know a side of him most of you would just deny. I do not, and never did, "thrive on his antics." I have as little patience for the GG-is-God fanatics as I do naysayers. Oberc, your words are merely opinion. I'll illustrate facts regarding everything you dispute which, obviously, you're unaware of. GG was a human being who had his reasons, and they have nothing to do with your junkie friends. GG was as far from "hiding in a corner" as a person can get, and if you think you can get a hundred other "redneck scum" to even remotely approach GG's balls — COMBINED! — I'll kiss your ass. Cough up.

I agree the boy had some problems, but integrity wasn't one of 'em. You still perceive from the fantasy that he was here to ENTERTAIN YOU. Or you wouldn't have claimed the big letdown that he died "from some bullshit O.D." In the first place. Tough shit, and face THIS: you wouldn't respect him any more if the original plan had gone through and you know it. Gee, sounds pretty voyeuristic to me! Sorry, but it's just not your call as to how & when anyone should go. But this only proves GG's power; name 3 other people who get so far up your ass, you're still reinventing their motives a year later! Spare us the pop psychology, too. No one's an expert on GG, myself included. I think for all his focus (especially later), he was still a lost soul. What's so bogus is your smug slagging of the fucking dead. Real common these days, and doesn't that say plenty? I almost shit when I saw the Fugazi record. How droll! You wanna talk cowardice, kiddies? Cheap talk, all of it.

I never said GG's torching his suitcase was an act of genius; rather, it was kind of a metaphor for what his life had become: tour's over, money's gone, FUCK IT ANYWAY! BURN THE SHIT DOWN! It's pretty hard to be "contrived" when you've got nothing to lose and less to gain. And you can't have it both ways—you can't berate the guy for talking to larger mags and then shit on him for not getting big enough. It's not like *Rolling Stone* was chasing him down, and who are you to decide what's cool anyway? Everyone—musicians, film directors, politicians—has a loose rap down for their own P.R., standard procedure. If you don't buy it, that's your option. But you don't know me any better than you knew GG, so fuck your suggestion that I helped him die. I never dared him to do anything. I LISTENED to him objectively, and I'd give anything to have him around today. Like it or not, GG couldn't have done what he did if he DIDN'T care. See if you can figure that out.

Besides, if all you're going on is that one spoken-word show, that won't cut it. And Zedd has changed his tune so completely since those days, his take on it is pretty irrelevant now, too. If he was so close to GG that he could throw him all his cues and control his behavior (Ha! Nice one), why wasn't he at the funeral? You're right about one thing, though: society DOESN'T care. That's kind of the POINT, Oberc. The best society offers is its smarmy-assed, Rush Limbaugh non-observations made from so far away they mean nothing anyway. I'd say you're a perfect example. It's precisely this pompous stance, so encouraged in "civilization," that GG hated so profoundly. If he bummed you so bad that you spend all this free time justifying your own apathy, then he did his fucking job. You fuckers WISH your babble was true, but the truth is much, much bigger than you. So stick with society where you belong, punks. Rock and roll,
Joe Coughlin/ PO Box 153 Back Bay Annex/ Boston, MA 02117

Hey MRR People,

In the August issue I was quite disgusted and a little p.o.'d at the merciless attack that was directed toward us (me) and my band the Hellbillys. It seems (CH) has a problem with us as people not as a band. I come to expect critical review of records, mine included, sometimes good, sometimes bad, that is the nature of review. But what I don't like to see is some petty problems that someone has with me vented in the guise of a review. It is bad enough to have someone say that your are piss poor consistently even though that person hasn't seen you but three times about two years ago.

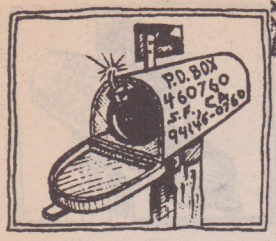
And let me address his critique. How dare us try to combine two different genres to create something other than the norm. I guess we should be playing the same worn out 50's and 60's covers that (CH) has come accustomed to. And as for being adored abroad; I guess the saying is true that people in other countries are more accepting of something different and can look past their own noses. I have no great love for (CH), but if someone was to give me a record by his band (not like he will ever have the brain power to make one), I would pass the honor to someone objective. Not to someone like him who states that he "can not be objective".

I've been reading MRR since issue #1 and at least knew that record reviews were for just that, records. Not two-year-old (or like minded) attacks. I will continue to support your zine and our scene despite the dim bulbs that continue to plague it. Cheers,
Barrie/ Hellbillys

Dear MRR,

This is in response to your Punks In The Military (issue 135). Firstly it was an interesting idea and although peoples reasons for joining are different positive things can come out of the experience.

When I was 16 (I'm 23 now) I joined the British army as a driver, the reasons: 1) to escape a boring future working in a fish factory. 2) to try and see something of the world (part of



the army philosophy seems to be to brainfuck em young.) My basic training was as hard as you'd expect and for the first time I had money in my pocket to spend as I wanted. For me that meant loads of punk gigs - the Clash, Crass, UK Subs, SLF - I could manage about two good gigs a week. This is where my problems started- I was stopped by the guard commander one night and hauled up in front of the C.O. - I was banned from going off camp in my bondage trousers leather jacket. From then on I changed in a nearby graveyard. One night I got in a fight with Nazi skins after a UK Subs gig and arrested by the police, who dropped the charges but I was sentenced to 14 days detention by the military police. A few weeks later I was badly beaten up by paratroopers after a Jam Gig which left me with a nose the width of a motorway and a couple of scars. The workers who beat me up were released without charge and I ended up doing 14 days. At this point I was becoming more and more politicized, thanks to groups such as Crass- I was reading more and trying to understand my place in this fucked up world . During my last period in the army nick I was confronted by the special branch who had searched my locker and found "subversive" literature - mostly punk stuff and a "troops out" pamphlet. I was told I had one chance to straighten out or I could "buy" myself out. This meant buying the rest of your service back from the army - cost about 1000 pounds.

Fuck that I thought and on my release I disappeared (absent without leave) on the last Adverts European tour for a couple of months. On my return I was arrested and sentence to 6 months in military prison (this pisses on civilian prison - no rights at all) and I left the army with a dishonorable discharge.

I am not going to make any judgments - I am still a punk, training to be a teacher, and none the worse for those years. Punk made me realize the extent of the world we live in and our duty to this planet. All I will say is if anyone out there is considering a military career - talk to someone who's done it and don't believe a word the recruiters say. Stay Free,

Dave

P.S. Anyone wishing to communicate about anything - especially "old" punks, please write. Oh and it's football, not soccer. 40 Grafton Court/ Canning Circus/ Nottingham N97 39H England.

Dear MRR

File it under "Shit happens".

Point one: Suzanne's review of my zine, *Duhhh* (in #135) brought a warm glow, but the information given was way off the mark, and I'd like to clear these mistakes up. The review should have said; Issue 4 (not 6), the price is $2 ppd (not $1), and the address is that given below, not the one stated (a mix-up because of the advert on the editorial page perhaps?). Shit may well happen, and the volunteers are prone to such activity but I specifically sent all the info' required on an A4 sheet as is suggested. I guess there'll be a few disappointed zine readers now, who may have already sent off for the zine, to the wrong address, with the incorrect payment, and will realistically, receive nothing. Giving one wrong piece of info' can cause enough problems, but 3 in one review, is there a prize for such a mistake I wonder??

Point two: As someone who mailed off $8 to Lily for a copy of her mag' *Taste Of Latex* way back in February of this year, I'd like to know if I'm ever going to receive the fuckin' thing? I caught her letter in MRR (#134), and would like to know if her promises are going to be upheld? Six months sure is a long time to wait, and yeah, my patience is growing pretty damn thin as time wears on. If anyone responsible for T.O.L. is reading this, can you send me my order, or return the goddamn cash. I'm having to mention this here, due to not receiving any reply having written to them direct on a number of occasions. The bottom line being that I'm sick of ordering stuff from the States, only to be ripped off. Sort it out!

Point three: My ex band, Embittered recorded 5 songs ago for a split 12" with those Californian grind dudes, Dystopia. Todd and Matt of Misanthropic Recs eventually sent us the test pressing of said 12" in December of last year, since then we've heard nothing having written to both on numerous occasions. Once again, patience is running on an empty tank. Hey Todd or Matt, if you're reading this, can you please contact Bri or myself, and tell us what's going on? If it ain't happening, ok, just inform us, and return the DAT tape and artwork, we'll chalk it up as another venture down the lane of life. The main annoyance here is the lack of communication. We ain't pissed, we just want to know what's going on?

That's it. I hope you can print this, and make my life as easy as it once was.

Anthony P, *Duhhh* zine/ PO Box HP72 / Leeds LS6 1XT / England

PS: This is now the new address for the band, Manfat and the mailorder, For Want Of, please don't write to the addresses listed in *Book Your Own Fucking Life* #3, thanks.

PPS: Hail Rev Norb, his columns are fuckin' swell- whata guy!

Dear MRR,

This is in regards to the article printed in the July 1994 issue which reports the events that occurred at Gilman on May 7. First of all let it be known that I was there; in fact I am "Cretin" — the same Cretin as discussed and photographed in the previously mentioned article.

I do wish to commend MRR for reporting the incident as objectively as possible, considering I was and still am unavailable for direct contact. I did not however, appreciate the implied suggestion that "crusty punks" can barely even read let alone remember an article. That was rude, biased, and unnecessary.

Now as for Jello-Call the Pigs-Biafra, who gets no sympathy whatsoever, I wish I had been the one who supposedly kicked him in the head repeatedly, broken his knee, and yelled "rich rock-star sell out," but I was not. And if Jello-Call the Pigs-Biafra was not such a lying, self-centered, hypocritical asshole, then he would have remembered me correctly as the person trying to help him up. Besides, truth is, I didn't even know who he was until he showed me thanks for my offered help by pulling me to the ground and ripping my shirt.

Granted I hand been drinking beer before and during the show and was carelessly bumping into people in the pit, I had not acted outwardly or overly aggressive to anyone in particular until after I had already been singled out, accused and physically attacked.

I was not going to allow myself to be forcefully held by a bunch of 'punk rockers' until the pigs arrived, and until Jello-Call the Pigs-Biafra was allowed to call his lawyer and press assault charges. After all, who are they going to believe, one who had ran for mayor, has a lawyer and many "followers", or a homeless squatter?

Though I do remember falling on top of someone, I did not whatsoever single anyone out or intentionally attack, or kick anyone in the head - all of which I was so falsely accused.

To all you readers whom thing Jello-Call the Pigs-Biafra is still someone who actually lives all the hype he has sung/spoke of: After I found out what the fuck had happened, why people I didn't know were tackling me down, and after I had escaped to the outside of Gilman, I was confronted by punk rock police in uniform (called Gilman Security). I agreed with them that I should not yet leave the scene, but I should talk with Jello-Call the Pigs-Biafra in an attempt to make amends. Well, I tried.. "I want your I.D.! I'm pressing assault charges! Don't let him leave! I'm calling my lawyer! Don't let him leave!" — and that was his response.

Fuck that shit! From now on I intend to tell every person I meet what a hypocritical, capitalist-supporting fuck that Jello-Call the Pigs-Biafra really is.

Anyone remember that song "MTV Get Off the Air"? Well guess who was whining for publicity on MTV about it all? Yep, you got it— Jello-Call the Pigs-Biafra. Ha ha ha, what a fuck. Sincerely,

Cretin.

P.S. Fuck the system until Jello hurts his knee!?! What happened to punk????

Dear MRR,

I just want to say thanks for the interview printed in #135. After ten years of being ignored by Maximum, (just kidding, Tim) it's flattering to have the opportunity to spout off. A couple months back, I asked Tim to send me a copy of the interview before it was printed, so I could check for any errors, but I guess Yohannan's been too busy barking orders to his "volunteers" to let me preview the piece. When Enrico Cadena transcribed my rambling, clipped "conversation", he could've been a little more careful with grammar and punctuation, but hey I'll take what little publicity I can get these days, even if I sound like I'm from France. However, some erroneous comments were printed that I'd like to clarify.

I stated that my wife played guitar in the long-defunct Peace Corpse, but I somehow was quoted as being the guitarist, which would be next to impossible due to my being completely tone deaf (I can't even tune the damn things). I only "sang" in that band and even that claim is a little farfetched. Also, the second Toxic Shock release was by Modern Industry, so you collector scum can call off your search for that "rare" *Out Of Industry* single. My "career" in radio was started at KSPC in Claremont, (not KXPC in Fairmont) and the show I

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host here on KXCI is called "Gimme Indie Rock" (sorry for the cliche, but here in Tucson the concept still goes over the heads of our hillbilly listeners) and my co-host, Jim Waters is not "looking to record for free" at his Waterworks studio. We call our live recording/radio broadcast series "Peyote Stomp". So far, resulting singles have appeared from the Fells, House Of Large Sizes and Feast Upon Cactus Thorns, with more to come from the Workdogs (featuring Jon Spencer) and San Francisco's Horsey. Interested bands heading to Tucson on tour can feel free to contact us, but the "free" aspect is by invitation only.
The Jolly Rancher, Bill Sassenberger @ Westworld/ Box 43787/ Tucson, AZ 85733

Dear Tim and MRR,

I have been a regular reader of your fine mag for a very long time, and to tell you the truth, the last few years I have found MRR to become more and more, well, dull. I thought that your lame review and advert policy would be the final straw for me, but your issue on major labels really changed that! Wow, an issue I can finally get excited about! And, the first one in years that I read cover to cover.

So, you might wonder how the major labels have infiltrated the scene over here in Europe. Well, pretty much as they have done in the USA. It is interesting though, as some of the bands that are on majors in the States are still indie here. The new albums by Hole. Flipper and Jawbox are all still indie here. A lot of the titles are not even released here, and are only sporadically available as expensive imports. Others of course are on majors here just as they are in the States. Bad Religion just signed with Dragnet, probably the most visible of all the Sony scam indies here (by the way, who ever coined the term "scam indie"?).

As for German bands, many of them have signed as well. The new Spermbirds album is available on Gun (one of BMG's scam indie labels), and is titled "Shit For Sale" (I will let you decide how appropriate this title might be. At least Lee Holis is not in the band anymore. I have heard that his other band. 2Bad, has turned down major deals). Their expensive in-store decoration has their CDs filling a toilet bowl. Really, I am not making this up!

Chumbawamba, of all bands, has their new CD released over here on Polygram. It is called, of all things, "Anarchy". Once again, I am not making this up. To be perfectly fair though, I have heard that the whole label they are on. "One Little Indian", was bought out by Polygram, so they might not have had much of a choice. I hope though that if they are reading this that they will write to MRR and explain how they ended up on such a label and their experiences so far.

One point that I wish MRR had gone more into depth with is the reason why bands sign to majors at all. Surely a lot of them do realize the odds they are up against when they sign to a major. I think one of the biggest problems is that for a lot of the bands, they feel that being on a major somehow legitimizes them as "artists". Hey, this company takes us seriously enough to want to give us $200,000 bucks! We must really be important now! Considering that almost all of the early SubPop bands have now signed, surely any band from that era still left would be thought of as a failure, one that just isn't serious enough.

The whole problem really is much more complicated than most realize though. I don't know how it is in the States, but here most (but thankfully not all) magazines have a sort of unwritten agreement with advertisers regarding publicity. We have often been on the phone with mags here, and they always want to link advert space with stories. In other words, buy a half page ad and you get a full page story. Buy a full page ad and you get a two page story. Buy an ad for the back cover in full color, and you might even be on the cover. But no ads and they will not even review your releases. Hell, one magazine even came right out and said if we bought an advert, they would give our records good reviews! Sure, it is their magazine, and maybe they do have the right to run their business this way, but when I see these mags advertise themselves as independent mags, I want to puke! Look a little more closely at this scenario and anyone can see that, of course, the majors are the only labels with enough cash to buy so much advertisement space, so is it any wonder that their bands always get the biggest stories and are always on the cover?

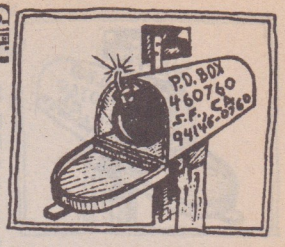
Come right down to it, the majors are dominating all aspects of the indie scene at this point. Not just with the magazines, but also with radio. And check out who is coming on tour. The few indie tour promoters left here just can't compete with the huge major label industry when it comes down to getting bands on tour here. It is no wonder there are so few indie tour agencies left here.

So how does the future look for the whole indie/punk scene? I think a lot of the small indie labels will go broke (this has already started happening), and maybe one or two of the distributors as well. Most of the bands that got signed will eventually be dropped, as most do not sell well enough to stay on the majors. At that point most of the bands will either split up or come crawling back to the indies, all with huge debts. I only hope enough of the indies will have the balls to tell them to go fuck themselves.

The word "independent" now has come to mean strictly a musical style, regardless of what label it is on. Anything that is too weird to be normal rock, not enough guitar solos to be metal and from a band that most have never heard of, usually lands in the indie section in most record stores here.

We have on a few occasions been forced to deal with major labels, as well as one or two indies that acted like a major. Every time, it was the same. They basically steal away a band, and then try to force the indie to give up on the bands early recordings. They treat you like shit, have their lawyers send insulting and threatening letters, and basically just tell you that they are going to do with your former band whatever the fuck they want, and there ain't a damn thing anyone can do about it. The problem is, they are right. The most depressing aspect of our dealings with them is that the bands do not give a damn about how their new major label has dealt with us.

Of course, money is the object of all the major labels, so it is no wonder that they find our efforts at releasing a band futile, and our indie ideals laughable. I just wished more bands would come out in favor of us indies and take a stand with us.



Of course, many indie labels are no better than a major, and enough letters to MRR have been written about them to leave out any doubt. And certainly Caroline, Dutch East and the other big distributors in the States are no better than a major. Our main problem with them has always been them importing our stuff into Europe (called parallel imports), even when Mordam sells them the product as restricted for export. They do it very quick and quietly, the whole time denying that they are doing it, but I now have copies of their invoices to prove them wrong. These companies have effectively killed off eMpTy being able to press the same CDs here in Germany.

So where does this leave us? For a lot of us, almost broke. Me, I'm just very bitter about the whole thing. Still, I think I am going to copy the articles out of your major labels issue, and make every one of the new bands we are interested in signing read it!
Joseph B. Raimond, eMpTy Records/ Musical Tragedies/ Muggenhoferstr. 39/ 90429 Nurnberg/ Germany

P.S. Larry Livermore, your final column was almost touching, but I am still pissed off at you for your lame column regarding modern art.

Oh yeah, one more thing. The reviews in MRR just get worse and worse. I generally keep up with the punk scene, but all those reviews of one unknown band being compared to two other equally unknown bands drives me nuts. What good does such a review do me, the average Joe reader (pun intended), who has never heard of most of these bands'?

One final statement regarding major labels: eMpTy has decided to give the majors a little bit of their own medicine. Steal away the Meices from us, will they? Well, fine, we will just steal away one of their artists! eMpTy Records announces the upcoming release of Cher's first indie release, a split single with Kill Sybil, due out in July. Think I'm kidding, don't you'?

Dear MRR,

Recently Chicago lost one of its better punk rock venues - Crawlspace. Cheap, great location, no hassles from cops and a draw for good crowds and great bands, it was soon becoming the crux of a veritable punk utopia. It is ironic in light of your (very good) recent major label issue how the plight of said Crawlspace was dictated.

Turns out some sleazeball glam metal band promoter convinced the owners of the property [Lower Links] that this rock called punk, especially all ages, would take a backseat to the prosperity that could be brought about by 21 and over cheezglitz showcases. The purveyor of this filth was seen at the last Crawlspace show brandishing a firearm and hired goons claiming the "little kiddies" best get out and stay off "his" corner.

We can promote and protect a scene with as much enthusiasm and vigor as a revolution, but we're constantly gonna take blows from Vaseline tongued dogs with arsenals of small hand guns and bags full of weasel dust.

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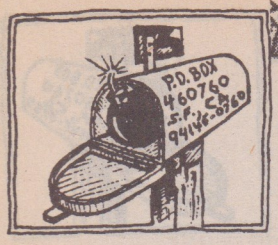

Be it clubs, labels or any other institutions we create for or own, dickless wonders like the schmucks at Lower Links are going to suck them like incestuous leaches until there's nothing left but dehydrated epidermis and scabs.

Word is Crawlspace is looking to open a new rift in town, where we can once again enjoy what we enjoy most. Until then, may the scumdogs of this planet choke on the fat of their own excess! Sincerely,
Laslow Corpuscle/ Sewer System, Inc./ Chicago, IL

Dear MRR,

Here's two more candidates for the Hall Of Shame. First, Boss Tuneage Records in England. I sent them a DAT of one of my band, Toast's songs. They told me that they heard us on 7" comp and liked us. I then proceed to send him a tape of songs we wanted to release. He wrote back telling us which song he liked the best. We then went to the studio to mix the song and have in transferred onto DAT. The mixing and the DAT cost us $60. The compilation LP our song was supposed to be on has never came out. I sent him the DAT in August '92! I have sent several letters to him with no response. Candidate number for the Hall Of Shame is Zed Records in Long Beach, CA. I sent them 20 copies of the Queers/Pink Lincolns 7" I put out. I sent them the records about 2 months ago. I was told they would send me a check for $40 as soon as they received the records. After several letters they still not respond. So Aston at Boss Tuneage if you're reading this send me back the Toast DAT and our artwork. Katon at Zed send me my $40! I know MRR is pressed for space, but a listing of these rip off artists every month would be very helpful for the readers. These scumbags could have their names removed after they have corrected the problem they caused. Every one who feels they have been ripped off please write MRR and expose these boils on the face on Punk Rock. Take care.
Jason Duncan, Just Add Water Records/ PO Box 16328/ Spartanbury, SC 29316

To bands, labels, zines everywhere:

If you read my name and address of "Radio Blackout" in *BYOFL* and you're gonna send promos, info or whatever: Don't do it! Almost everything disappears or gets stolen at the station in Torino (if I ever catch who's the sucker...) Send your stuff to my address only and not to the station's. I always write back, so if you don't receive nothing from me, it means your letter or package got stolen at the radio. I'm really sorry about this. Ciao!
Abbestia! zine c/o Andrea Pomini / Via Goito 29 / 10064 Pinerolo (to) Italy. That's all for now.

Dear MRR and readers,

In your August 1994 issue you reviewed my fanzine, *Rumpshaker* zine #2. Unlike many other people, I'm not writing to bitch about getting an unfair review, after all it got a pretty good review I feel. What I am writing for is to clarify my address to MRR readers who may wish to write to me and to let people who have written me know that if they have not received a reply or a zine that was ordered it is due to the fact that I never received your letter. In the review, my house address was listed as 721-38 rather than 72-38; so if you wrote or ordered a zine write again to the correct address and I'll get back to you quickly. I'd like to apologize for the inconvenience and thank MRR for the review, despite the address (and price) error. I'd also like to thank everyone who has written me, read the zine or helped me out. Please write to: Eric Weiss, *Rumpshaker Fanzine*, 72-38 65 Place, Glendale NY 11385. The zine costs 2 dollars and 2 stamps. Thank you.

Dear MRR,

But, but, well once again I'm at a loss over the attitude some people have towards SxE, in this case Chris Polgar, ref. to issue 134 July '94, "Straight Edge Traitor Extraordinaire". Chris, first off, I'm from Ottawa and most of those people you mentioned are my friends and I have been known to be SxE. As to your comments, first off, concerning your friends who fell off the SxE bandwagon and the subsequent "We've got to get that SxE traitor" comment, it's called humor, Chris, maybe not good humor but humor none the less, trust me, SxE kids have more to worry about that ex- SxE kids, things like big pants, ugly shoes and the outrageous price of Champion merchandise. Now about people ruining the DIY scene by milling outside, incurring the wrath of the local gentry, Chris, you say there were 40-50 people outside, there's maybe 50 SxE kids in the whole city, now maybe they command more respect than I thought, but to pin the blame on them, really. And the SxE kids funning down the street, making fun of handicapped people, it's obvious to anyone there, that they were making fun of the insanely stupid sport of speed walking, as they themselves said, and finally Chris, yes you are wrong, Hardcore is not about Homophobia and Pro-Life, that's Hardline, which as anyone can tell you is about skinny vegan kids telling you what to do. I'm really sorry that you have such a bad opinion of SxE and juvenile humor as, oh well.
Marc, SxE in Abstens

MRR Staff and Readers:

Would like to thank Carrie Crawford for the encouraging review she gave our prison newsletter *We Never Sleep* and *The Spoken Word* leaflets. None of this would have been possible if not for much help from all kinds of brothers & sisters in the DIY community (you know who you are). Right now I'm trying to put together a 'zine format *WNS* issue but printing cost and supplies hold up the effort. Anyone willing to give a helping hand get in touch with me. Also looking for incarcerated sisters to contribute to this project, this is not a male-only thang, don't want to be gendercentric, not even by accident. Copies of *WNS/TSW* are free, don't send stamps 'cause the screws will return them. I'm rather poor so some glue to the stamp would help (hint-hint). Also wanna thank Martin of Pressure Drop, and Ayn of Andromeda for the reading materials and encouragement.

Last time I was a faithful reader of MRR the big controversy were the Nazi-skin problems, and Husker Du signing to Warner, "the" Jello was a major God figure but Doc Dart was the major asshole. Been along time but I'm glad to see the rag is still kickin' 'round. Seems like the new school is dug in and here to stay and its good to know the state of mind is alive and well, even when some of us lost sight for awhile...

While I'm at it would like to have my chance to fuck the corpse of GG Allin while its still warm. As all you faithful GG addicts know your messiah was in the joint in Michigan for awhile, he was at this joint (Chippewa Regional) for a few weeks and the GG I met was a lanky bald-headed toothless dipstick hiding in his cell from the homosexual predators, and bummin' shots of coffee from whoever he could. This was a major contrast to the GG I've seen at gigs or foaming at the mouth on trash talk shows, and where I'm at we call that perpitratin' ah' fraud!

And by the way, since all you hucksters out there are getting all these saps for their loot for GG memorabilia, I'm selling 3 authentic hate letters from GG to me after he transferred downstate to Jackson. Any buyers?
Paul-X #205398 / C.R.C.F 4535 W. Tone Rd. / Kincheloe, MI 49784-0001

Dear MRR,

I believe this touches the proper bases for letters to MRR. It begins with a commercial, slides into a story regarding a currently popular and trendy celebrity, and ends with an inflammatory statement. Finally, I tack on a hypocritical post script making gross generalizations—the very thing I whined about.

On Sunday, July 3, Bikini Kill played a show at The Loft in Sacramento. The Loft is a volunteer run, all-ages place for bands to play. The shows never have a door charge, they're strictly donation only, and the proceeds go to out of town bands on a scale of the neediest band receiving the majority of the loot. It's above Hindenburg!—a punk rock record/zine store. I was working at the store during the show. During one of the opening bands, The Phlemmings, some schmuck named Suicide was yelling at the singer to "Shut up, bitch" in-between the gobs of spit he launched her way as she talked about the evils of Operation Rescue. The singer of Bikini Kill approached him, and said something along the lines of "Knock it off, asshole." Suicide took offense at being called an asshole and called her a cunt. This is where I came in.

This woman (I didn't know her from Eve) walked downstairs to the store and looking at me asked, "Who's running this show? There's some guy upstairs spitting on women and he called me a cunt." As the shows are policed by the crowd, I walked up and said, "Show me who it is." She replied, "Look, we don't need any of your macho bullshit," which caught me totally off-guard as I'm barely 5'6" and weigh 130 pounds. If she was expecting me to run up there and knock heads, she had the wrong person. Pam, who works most of the shows, told me to let it slide and she took care of it by simply asking Suicide to leave.

I just wanted to say, if you don't want my help because I'm male, then don't ask me. It's a simple concept. Heaven forbid my penis get in the way. As I am part of the conspiracy all males are part of (the one to keep women

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oppressed, although with 50% WASP blood I can also speak on behalf of whatever parts of the conspiracy to oppress minorities my dad lets slip, but I'll have to defer to anyone who's Jewish on the Jewish plan to enslave the white race, and to anybody who has been in the military on the conspiracy to cover up UFO's. Whoops, almost forgot the gay conspiracy to infect the nation's blood supply), I speak for all other males when I say, yeah, we'll let you have your fifteen minutes—then it's back to the kitchen, honey. Sheesh. Look before you strike, we're all human. Thanks for your time,
David Smith/ PO Box 2414/ Sacramento, CA 95812-2414

P.S. To do a little stereotyping myself, Bikini Kill fans are the biggest bunch of deadbeats ever. Although there were plenty of people, they could only cough up a measly $83—less than 50 cents a person.

Hello,

I have been reading MRR since the first issue appeared with the *Not So Quiet* ...comp. Over the years I have found little to no reasons to write. Backbiting and "growth phase" politics seem to take up too much time in this zine already, no reason to add to it. I am writing to honor the death of a close friend to myself and many involved; Tony Herman on July 17, in Philadelphia, at the age of 24. This letter seems to be a way to reach the few oddballs who have fallen away, as most of our address books are outdated within a month.

Tony was responsible for turning countless of lost souls (including myself) in rural PA on to the music and ideas of Punk in the early 80's. The scene we now refer to is full of loud arrogant boy/men/grrl/wimmin who come in and out of Punk, some blazing bright before going on to standard adulthood and others burning out. So much is easily forgotten or passed aside as the temporary aspect of youth undergoing rites of passage. But some ideas and bonds cannot be broken by times or trends. Tony formed these unbreakable magic bonds with everyone he became close with. He seemed to be so lucky, it was easy to become jealous of his perfect luck and good looks which fronted an interior combined of family tragedy, confusion, and idealistic hope.

Tony brought bands such as SNFU, Swiz, GI, NoFX, Scram, McRad, Ignition, Outcrowd ... to the cultural wastelands of central PA. He was a gifted artist, winning awards from Temple U., and doing the flyer art for his gigs as well as upgrading my pathetic efforts for other shows.

Do not be confused, we are vulnerable. Leukemia tore Tony apart and all the politics and rare 7"s in the world couldn't hold a body together. Life is for living, do not get too caught up in your scene because the world is a much bigger and wider space. Tony supported a scene for over half of his life. Raise a beer or wheat grass to him and bike as fast as you fucking can down the biggest hill you can find. Feel what it is to be alive.
Craig/ SF, CA

Dear MaximumRocknRoll:

I am writing this letter in order for this to be made public to expose a bunch of retarded swindling egocentric sexual perverts. After Chaos U.K. played my hometown at Black Eyed Susans on the 7/17/94, extending my good nature and hospitality. By inviting the band back to stay at my parents' house while my father was away on business. The evening started in good spirits until the point where two bottles of vodka, endless six packs and large quantities of pot were produced from their tour coach. Gradually their mood became more and more intense due to their argument between the singer and drummer over the last can of beer. As if this wasn't enough their clown of a guitarist produced a bag of crack cocaine and a tin of carpet adhesive. This was consumed by various members of the band over the next half hour and acted as a catalyst for the ensuing destruction.

The first act of idiocy was the continuation of the argument between singer/drummer which resulted in glasses bein' thrown across my living room. My friend tried to calm things down and the guitarist attacked my friend with a poker. During the scuffle the singer and drummer turned their attention from each other to me and my friends, as this was happening I heard a scream from upstairs as the bass player had urinated on the landing and proceeded to remove his clothing and tried to get into bed with my mother. When I attempted to remove him from my mother's bedroom he insisted that I was being unreasonable as he claimed that my mother was "up to it".

At this point my mother phoned the police. The band found out and decided on one final spree of destruction: 1/ Fish tank broken by flying bottle; 2/ My records got destroyed; 3/ A door was ripped off it's hinges; 4/ Beer was poured on my comic collection; 5/ Soiled cat litter was scattered around the kitchen; 6/ Punctured my couch with screwdrivers.

Their last action was to punch me in the face before fleeing in their tour coach. As a result of this my mother is considering legal action and wants me out of the house.

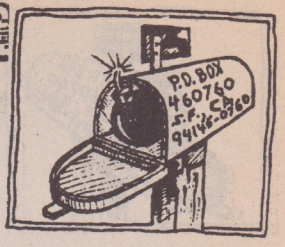
I think its disgusting that people who pretend to care act with such hypocrisy. They do nothing but put a slur on our scene's reputation. Surely something can be done about these people before they abuse somebody else and take advantage of good natured people within the punk community. Green Day never behaved this way, so why should Chaos U.K.
Yours in solidarity,
Ken Barlow

Dear MRR

CHRY is a small community station based in a suburb of Toronto. We have been the longest running supporter of the MRR radio show and independent punk in this city. Unfortunately, we haven't been able to afford the tapes for some time now.

On Thursday June 16, one of the hosts from our hardcore show called "Fast'n' Bulbous, On The Spot" organized a benefit show featuring some of Toronto's latest in underground talent to raise money to fund the show. We were able to raise enough for another year's worth. For local CHRY listeners, Maximum Rock'n' Roll can be heard on Tuesday nights/Wednesday mornings at 1:00 am.

Thanks goes out to all the bands that played... Venus Cures All, Worm King vs. Hygienic Squad, Horshack, No Man's Land, Minnow, Union Young America, and Fiddle Footed; all the station staff who helped poster, staff and make sure that everything ran smoothly; Song Bird, a local equipment store who loaned us the equipment for the night; and the Rivoli Club, who hosted the event.



It was a real community effort. Seven of Toronto's newest hardcore punk bands received maximum exposure, a good sound system and a big crowd that came to see independent bands, instead of some touring act. It was cool that the station could be used in such a manner to develop a community's culture.

For radio stations who want to find out more about it, please feel free to write us for more details on the event.
Stephen Perry, station manager CHRY/ 258A Vanier College, 4700 Keele Street/ North York, ON/ Canada M3J1P3/ (416) 736-5293

Greetings MRR and Readers,

As of this writing, I'm in New York City with my band V.B.F. It's early July and we're in the middle of our two month U.S. tour. Thanks to those who have had faith in us and supported us.

Moving along, I'd like to dispel any hasty judgements that have been made because of our band name. Y.B.F. stands for Los Vaginal Blood Fartz and what it lacks in taste, it also lacks in meaning. I know that a good bunch of you are thinking, "It's a dumb name, so what?" Well, it turns out that a few people didn't want to do our show because they made the assumption that we were sexist, which is completely false. The Sunnyvale Music Club and the Lizard Lounge in Madison, WI denied us shows. Conversely, we played shows at Gilman and ABC No Rio where they don't allow sexist, racist, and homophobic bands to play. Gilman and ABC No Rio took the time to hear us out and gave us a shot. Regardless, we've been going by V.B.F. for so long that the initials have become kind of ambiguous like MDC, for example.

Anyway, when we were looking for a band name a little over a year ago, we were looking for something gross and silly. If anything, we thought we would offend the general public not punks because punks were keen to that sort of thing. Never judge a book by its cover. It kind of makes me wonder who is really open minded and who's not. We never have been and we never will be sexist, racist, or homophobic.

Our apologies won't be given until those people lighten up because we're actually a bunch of goofy, kindhearted guys who love punk rock, not assholes. We're V.R.F. and that's It. I could go on for days on this matter, but I thought I'd be concise. If anyone has an opinion they'd like to express, then feel free to write to me. Until then, may the force be with you, my friends...
Michael More or Less/ 1478 Greg Powers/ El Paso, TX 79936

P.S. In the future, when making a flyer for any possible shows we might be playing, just put down V.B.F.

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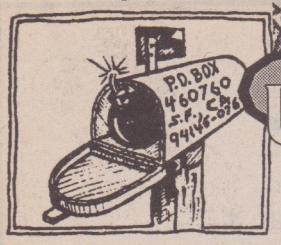

Lefty Hooligan,

A guy named Babushkin was a smuggler bringing in a supply of arms for the rioting workers from abroad in Russia in 1905. Tsarist customs officials put a bullet behind his ear, and rightly so. So, there goes your argument for the spontaneity and innocence of the Russian revolt in 1905.

I don't know much about the workers' uprisings in 1848, but they probably ended in a bloodbath and failure. French Revolution was bloody; it ended in a bloodbath as well. A certain general Galife did what we should have done in Somalia to bring about lasting peace: He shot every damn civilian who's hands smelled of gunpowder. We could have maxed out on that using a much more reliable paraffin test. I doubt you want to repeat the French experience.

You say that 1917 Russian Revolution was spontaneous because Lenin was still in Switzerland? Are you shitting me or are you serious? Aren't mobs run from prisons? However you look at it, there was a revolutionary committee with SR's and SD's doing all the legwork, right? And when they toppled the old regime, the Bolshevik minority seized control. And didn't the same thing happen in Nicaragua and the Khmer Republic? No doubt you'd call the Khmer experience bloodless, even though Khmer Rouge enjoyed greater popular support than did Lenin's clique.

You mention Mussolini's revolution. What a prime example of no nonsense liberation. Perhaps you'd like to pour the castor oil down your opposition's throat? And the Spartacist revolution in Germany (as well as few others you neglected to mention) were orchestrated by first or second or whatever Comintern (which incidentally closed its eye on the Nazi atrocities until the old corporal tried to backstab that good ole' holdup man, who at least had the balls to shoot five unarmed gendarmes point blank in broad daylight unlike that balding syphilitic Lenin or the shithead Trotsky aka Leo Bronstein, Lenin aka Vlad Uljanov and Stalin aka Jhougashvilli, anyway it was Trotsky who invented labor camps as a means of getting things done cheaply, that alone earns him a crowbar in his brain, and think of all the terror he brought to Mexico.

But getting back on track, those Central European uprisings you mention were done by the workers who were driven to riot by the communists (Strangely none of the workers rioted here in the same time frame).

And few of the riots you mentioned weren't even worker led. Paris 1968 was an extended temper tantrum by some Parisian college kids rioting over tuition or some thing. Throwing furniture out of their high-rise dorms on the heads of the perfectly innocent passers by, until the whole thing fizzled after the ring leaders decided to commit suicide by jumping out of the said dorm windows. In Hungary 1956 it was nationalist student agitators who strung a few popular working class communist party officials from lamp posts, after which the people in the working class neighborhoods pointed out the ambulances in which the little darlings were ferrying ammunition. Czech riots in 1968 weren't worker lead either. The Czech Thaw of '68 was intellectually lead and it was too hopeful and too dependent on the kindness of the reds and the will of the West to do that which is rightfully theirs to do (another error in their judgment) and it resulted in the defenestration of some aging prime minister. Not to mention those peaceniks who tried to stop the Soviet tanks with the flower power. What they didn't of course realize, was that these weren't American tanks, and no self-respecting armored vehicle ever stops for something as soft and pathetic as an unarmed human being unwilling to fight.

So, where does that leave us? All of the uprisings that you mentioned have ended in a bloodbath and failure. Those that didn't fail were not spontaneous, but occurred after years of destabilization and agitation, usually with the backing of another state. Russian Revolution was backed by Germany, and the Finns and every other unwilling citizen of the Russian Empire hoping for freedom promised by that old whore Kolontai among others. And ever since there was at least one state backing the insurgents. And even with Zapatistas, I am sure we will find agitators if we ever go looking for them.

I am sure that you are well aware that in Cambodia there is a civil war being waged by roughly three warring factions and that China is currently backing each one of them with arms and training. Hence it controls the conflict. Why hadn't you ever considered pragmatism? But what I really want to know is why, given the history of genocide and jealous rage of have nots against the perceived haves that each uprising inevitably brings, did you resort to personal insult when that guy Kurt told you that any successful revolt in the US will bring about at unprecedented scale, which is exactly what will happen if you look at history. San Francisco, Pnohm Pehn, who is to say that the new power elite, which you will bring about on your revolutionary bayonets, will not put their faith in the proverbial redneck instead of an urbane intellectual like yourself?

Ken LB/ PO Box 833/ So Plainfield, NJ 07080-0833

Ken,

By the time you read this response to your letter in MRR Ken, you will have received my letter containing $1, a razor blade, and my suggestion to go kill yourself. Now, by your idiotic logic, if you do kill yourself, then I made you do it, right? If China controls the conflict in Cambodia by backing the factions there with arms and training, then why hasn't the US been able to control the same conflict with arms and money to some of those same factions? Why wasn't the US able to control events in Iran when Ollie North gave arms and money to the Ayatollah Khomeni's regime? By your absurd logic, the "founding fathers" of the US were dupes and stooges of the French aristocracy because, after all, the French gave us money, arms, training, and even volunteers to fight the British in our revolution. Spontaneous means self-acting (hence unexpected), it does not mean uncaused.

Almost everything that happens has a cause. The question is, is the cause determinant? All the revolutions, successful or unsuccessful, that I mentioned, had causes. None were determined by those causes, let alone by some secret conspiracy of "outside agitators." The example of the Russian 1905 and 1917 Revolutions will do. Both Lenin and Trotsky admitted publicly that these revolutions caught the Bolsheviks completely by surprise (check out Trotsky's 2-volume "History of the Russian Revolution"). What's more, when the Soviet Union collapsed in 1991 and the secret Bolshevik archives were opened up, they confirmed that none of the Bolsheviks had clue one that either of these revolutions were about to happen.

Your other examples, after my list of revolutions, are equally flawed. Here's just a few corrections. Paris 1968 began with student strikes, but pretty soon the French working class joined in with a general strike that defied the French trade unions and paralyzed the country. Hungary 1956 saw workers councils in Hungary's factories, with Corporal Malater leading combined Hungarian workers-soldiers militias in the fight against the Soviet Union. In the US, there was the Haymarket Riot (1886), the history of strikes, riots and general strikes participated in by the Industrial Workers of the World (1905-1924), and the equally colorful history of strikes, sit-downs and industrial actions initiated the Committee of Industrial Organizations (1931-1941). And I said absolutely nothing about Mussolini's so-called revolution. It's clear that you get your history from the back of cereal boxes.

You are absolutely right when you imply that Lenin, Trotsky, Stalin, Mao, Castro, Pol Pot, et al are mass murderers. I ain't no Marxist-Leninist, nor will I apologize for what I sometimes term "red fascism." Lenin and Trotsky started up the forced labor camps which Stalin then turned into the infamous Soviet gulags. Stalin and Mao each managed to murder 30 to 40 million of their own people, in the process making Pol Pot and the Khmer Rouge look like a bunch of Boy Scouts because they could only manage to snuff a million and a half. Castro is a walking fossil, and the Peruvian CP/Shining Path are just a gang of blood thirsty butchers. You abhor their atrocities, but praise those of General Galife. So it's not atrocities as such that you oppose. Just left-wing terror and genocide. Right-wing terror and genocide are fine by you.

Which brings up the issue of violence. Every revolution that history has known has been violent. That is a fact. I mentioned in my "Abolishing Work" column (MRR #129) that the American Revolution confiscated more private property and sent more supporters of counter-revolution into exile than did the French Revolution. It was led by a small minority of militant revolutionaries backed by a foreign power, what you would call "agitators," to boot. And if there is revolution in this country, there will be violence. If the vast majority of this society, the American working class, manage to rise up, then the violence will probably be brief and not very bloody. I ain't no pacifist either, but tell you what. You convince the top 5% of US society, America's capitalist ruling class, to give up their power, corporate ownership and personal wealth without a fight, and I can guarantee you that there won't be any atrocities, come the revolution. You know they won't and so, if there is revolution in this country, there will be bloodshed.

One more thing Ken; the $1, the razor blade, and my suggestion. DO IT!

"Lefty" Hooligan

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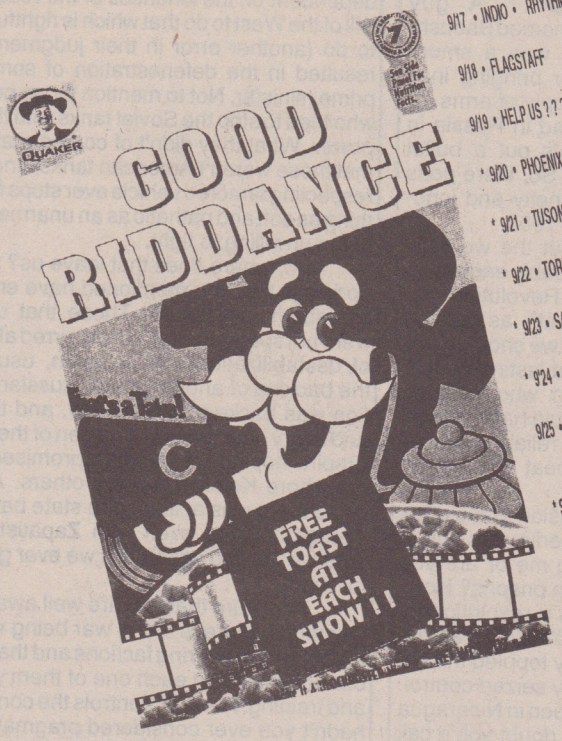

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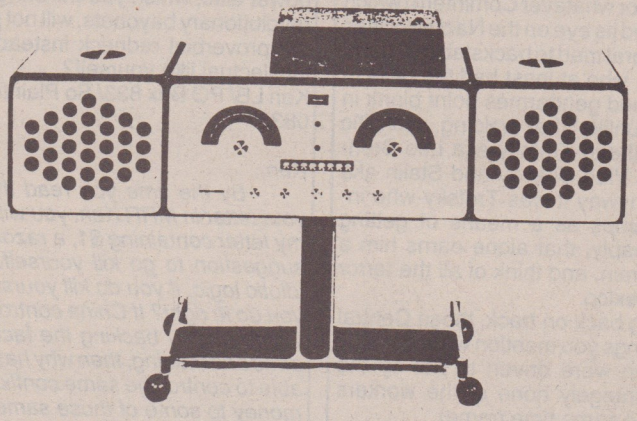

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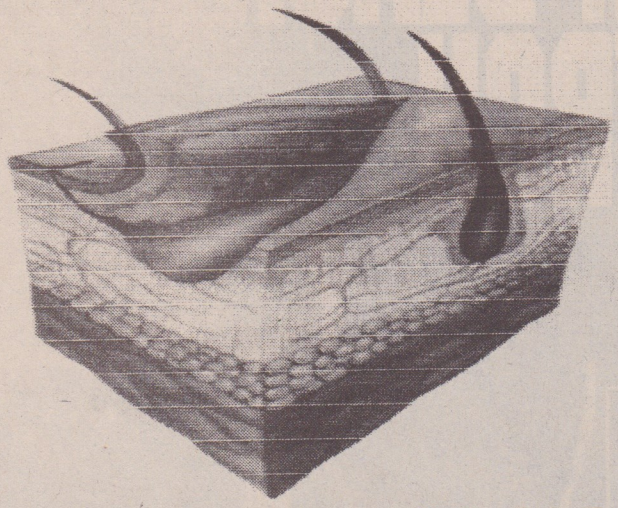

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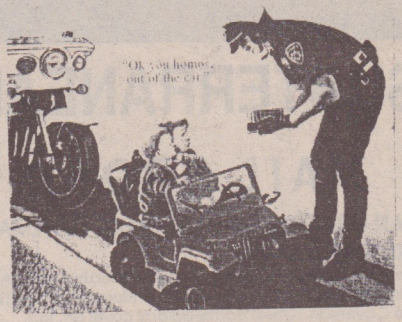

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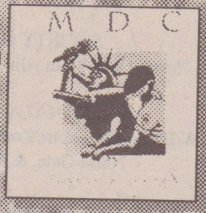

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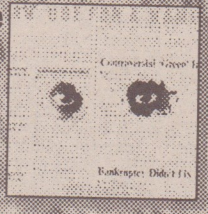

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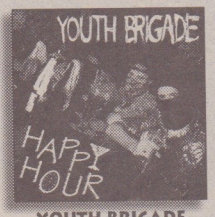

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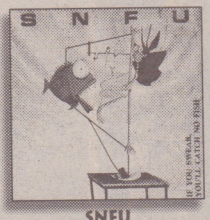

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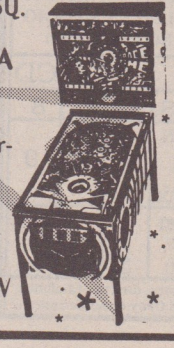

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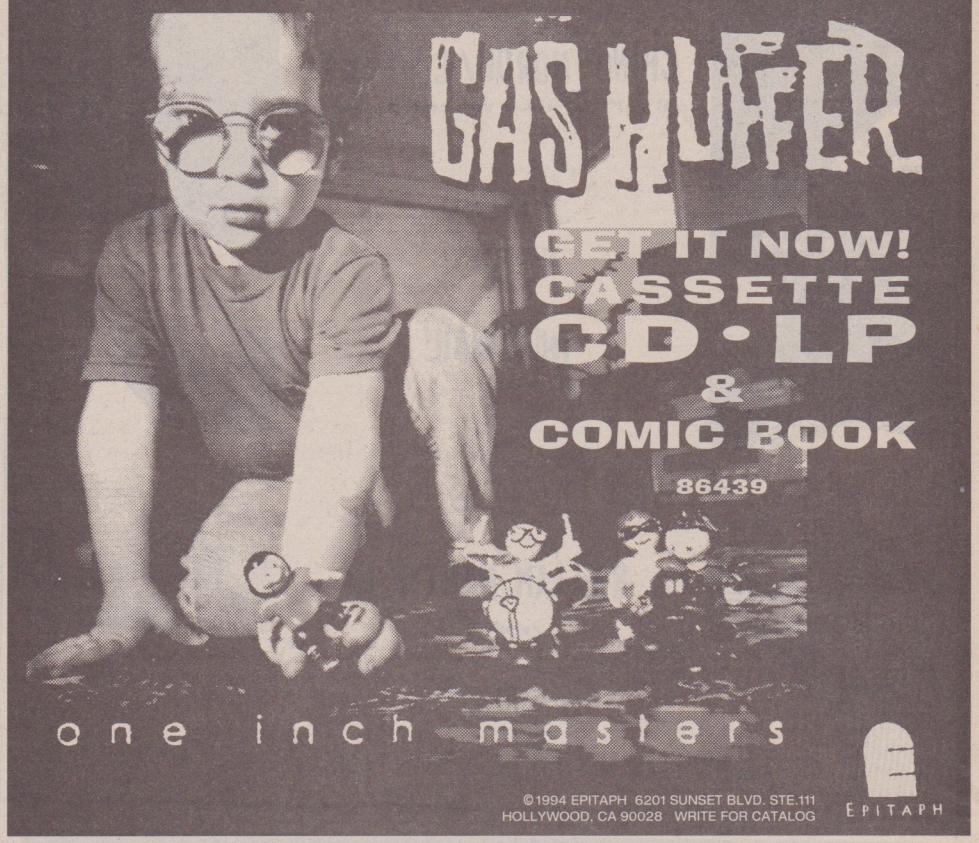

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I was as challenged as a zine editor at a spelling bee.

"I bet you can't do it." said Bob, "Not even once."

"I can too!" I said.

"I'll bet you a blowjob," says he.

"You're on," I tell him

So now I'm stuck. In order to collect, I've got to write an entire column without attacking feminists. Let's see if I can do it.

This month, I'm gonna present part 142 of *How to Think.* In this installment, we'll discuss how to answer religious arguments from people who say they're not religious. Not Christians or Muslims. Not Jews or even Buddhists. I want to talk about secret religion, hidden away from those who would normally laugh at it. Like other fanatics, these religionists are cruelly totalitarian, thinking their particular interests outweigh any other.

First, let's define religion. It is an unreasoned belief in certain set of ideals. Usually, a God or other supreme being has created these ideals. For them to form a religion, they have to be irrational, not subject to change by reasoned argument. Religious beliefs are totalitarian. That is, "our way is the only way— for everybody." Finally, a religion has to be selfish. That is, act in a way that will benefit the members of that religion regardless of the harm it does others.

I was reading this propaganda put out by *PETA*, a so-called animal rights group. They advocate strict veganism (even for your pets!) and an end to circuses.

Human digestive systems are not made for the digestion of meat. said the propaganda.

Made? Made by whom?

While the leaflet did not offer an answer, the answer is obvious. God! Who else makes people and their digestive systems? This PETA brochure is as religious as a Chick comic!

When I read this, I chuckled at all the lefty animal lovers who hate religion and love science (another religion). These faithful nod their heads in agreement to this new gospel.

A PETA activist once yelled at my blind pal, Dawn, for walking with her seeing eye dog on a hot day. She should stay home, the activist said— to protect the dog.

"You can't see," shouted the PETAphile, "you don't know how hot it is!"

And folks refer to *her* as the blind one. What about the intellectual blindness of the religious zealot?

To say that human digestive systems were not made for eating meat. Or that humans weren't made to be enslaved by capitalism or any other 'made' arguments, is to propose a religion. It gives conscious power to a supreme being who designs everything with a purpose. How is PETA saying "human digestive tracts aren't made to digest meat" different from Christians saying "the anus is not being made to receive a penis"? Or racists saying Negroes are not being made to be the equal of whites.

We'll call this the *God-the-Maker* argument. Once we recognize it, we can defend ourselves against it. Especially, when those who use it, claim not to believe in God.

Now, lets look at a different kind of theological argument. This is the *Accepted-on-Faith* argument. Here, people just assume there is no other way of looking at an issue. EVERYBODY believes one particular idea, so it's got to be true. These people dismiss all counter arguments as either 'crazy'— or (as is now happening on the Queer sub-board of the COOL BEANS BBS) 'reactionary.'

Last year I wrote a column about the evils of recycling. It got just this reaction.

"Recycling," they told me, "you're just against it because everyone else is for it." They didn't listen to the reasons.

There are a great number of ideas labelled *common knowledge* that are simply wrong. Ideas on smoking, child sex, guns, abortion, the 'holocaust', alcohol and recycling all go unchallenged because **EVERYONE KNOWS**_____ (fill in the blank).

People accepting these ideas do not argue logically about them. To challenge them is to challenge their faith. Because they believe their ideas to be unchallengeable, they only attack the person making the argument. They cannot attack the argument itself. They don't listen to it. I'll give you an example:

Everyone knows bicycles are healthy, efficient, non-polluting, ecologically the best way to get around. They should be the primary form of transportation and we should abandon the gasoline engine. Bicycle riders are morally superior to users of fossil fuel— or any combustion engine at all.

'Everyone' is wrong. *Bike-ism* is among the most intolerant, dictatorial religions I know. It's followers make proclamations without thinking. They quote each other like fundamentalists quote the Bible.

Let's examine the theology and see how it falls apart.

First, bicycles in an urban setting are not healthy. The exhaust blown in the face of bicyclists is worse than the most severe cigarettes. More than that, the physical exertion involved in cycling makes the cyclists breathe deeper and harder— inhaling that much more shit into their lungs.

Second, bikes are not efficient or pollution free. If two people want to go someplace, they need two bikes. On most other forms of transportation, you can take from 2 to four people as easily as one.

If bike riders would take public transportation (or walk) rather than ride bikes, world ecology would be much healthier. Bikes are NOT pollution free. Someone has to build them. The factories that make them cause the same type and amount of pollution as the factories that make most anything else. The rubber in bike tires is often made from rubber trees in rain-forests. While taking the rubber doesn't kill the tree, hundreds of thousands of trees are killed by building roads to get to the rubber.

If cyclists walked instead of biked, that pollution would be eliminated. If they took public transport, then they would get to the same place at almost NO extra pollution.

In fact, public transport offers the best hope for efficient transportation and reduced pollution. If enough people took it (including BOTH car AND bike riders), there would be more of it. While public transport also pollutes, unlike bikes, more people using it means less— not more— pollution.

When I made this proposal during a discussion of bike riding, the answers I got were theological. Like a Catholic saying, "If people would just *listen* to The Pope...." Bikeriders fail to understand that there are different religions.

"If *everybody* rode bikes," said the believers, "then we could eliminate

public transportation. Busses pollute more than bikes and trains use electricity from generators that pollute."

It's hard to conceive of the selfishness in an answer like this. Blind people, old people, cripples, all these folks should just take a bike. Or maybe, like my blind pal, they should just stay home.

Public transportation serves EVERYONE. Bikes serve the healthy and able bodied. It is the height of religious intolerance to feel that the solution to the world's problems are those that would most benefit your tribe.

PETAism and *bike-ianity* are just two of the many religions we see among those who claim to be careful thinkers. I'm sure you can find more examples yourself. Just be on the lookout for 'em.

So that's the column. Not one negative mention of feminism. You owe me, Bob.

ENDNOTES:

—> It was a short column this month. I'm on my way to an Underground Press Conference in Chicago, and had to finish before I left. I'll have the conference details next month.

—> *Missing people dept:* Roger Wherever??? Wherever you are, write me!

—> *Grateful Dead '94 dept:* If I had a van and enough money, I'd paint it pink and follow the band around. Of course, I'm not talking about THE GRATEFUL DEAD, I'm talking about TRIBE 8. I'm in love!! They're funny, smart, good musicians, hearty drinkers, friendly people. The singer takes off her shirt. Wet dreams of the guitar players get me through more nights than that 'animal' film Joseph sent me.

I saw the band twice within a week. I even bought a t-shirt!! Wowie Zowie!! I spent $18 on 'em in 2 days! It was worth every cent.

After the show, I talk with the girls.

"You were great." I tell Lynne, the singer. "Jennifer Blowdrier gave me this record to give to you. Here's one from me too."

"Thanks," she says. "What's your name?"

"Mmmmmadfadsf," I mumble, not wanting to jeopardize our new relationship.

"Huh?" she asks, "What was that?"

"Mmmmmadsll Badfsd," I say, "I write for this little fanzine out of California."

"Great!" she says smiling, "I'm glad you liked the show."

Like??? I'm in love!!!!

—> *Press release from hell dept:* Sometimes this major-label stuff is just too funny. Columbia records now distributes NAPALM DEATH. They must've gotten one of their hack writers— who had no clue— to write their press release. Either that, or they stuck the names into *The Generic Press Release Writer* program.

In any case, they come up with gems like ***Fiery and focused, dynamic yet damning, this quintessential quintet has never sounded better.***

I haven't heard the record yet, but wanna bet Mark Greenway's losing his vocal edge? Try ***The record is highlighted by the maturation of Greenway's vintage vocal incantation (combining more traditional inflections....***

Ah, but my favorite is the closer, ***And in a world where nobody cares, these guys give a damn about fear, emptiness and, of course, despair."***

That's always what comes to my mind when I think of NAPALM DEATH. These guys give a damn.

—>In this column, I mentioned the COOL BEANS BBS. Folks with a modem can plug into them by dialing 1-415-648-7865. You can send a personal email message to me there. You can also, as usual, reach me via the internet at mykel@wps.com. I'm still spurting to those fine home videos, so you can send them (yes solo is OK!) or anything else legal to me at PO Box 137, Prince St. Station, New York NY 10012.

—>*Someday maybe I'll be wrong dept:* Remember how, last month, I wrote about the current 'gay' movement? I complained it was nothing more than a bid for conformity— a piece of the action of corporate America.

Today comes this ad. It's for a magazine called *Victory!* (2312 N. Street, Sacramento CA 95816) It says it's *The nation's gay business magazine.* Why should you buy it? *In 1992 our community pumped $514 billion into the nation's economy. Be a part of this historic shift in the way American does business.*

$514 billion? I didn't know there were that many disco records and designer black leather jackets. Wow!

What if you don't have enough cash to pay for a subscription? Just dial 1-800-GAY-CLOUT. You apply for a Gay Visa card. Right over the phone. No annual fee. Low Annual Percentage rate. Have your card emblazoned with a pink triangle! Yum yum!

—> *Best resolution to a nasty action dept:* You might have heard about the trouble with *Punks With Presses,* a punk printing company. The editor of *DESCENT* magazine hired them to print his zine. They took the money, agreeing to do the job. At the last minute, a press worker found an ad from THE MEAT SHITS. The ad did not match the boundaries of 'acceptable politics' as defined by those at PWP. The workers on the zine changed the ad, making it worthless to the advertiser and the publisher.

This action is inexcusable censorship. When I first heard about it, I had planned to ask folks NOT to use PWP. Spending money on censors only encourages them. Before I did that, though, I got in touch with the PWPers to get their side of the story.

They admit changing the ad. CEO Jux said they have done hundreds of jobs and this is the only one they changed. It was at the last minute. Since they had already accepted the job, he felt it was too late to reject it outright. (They have done this a few times in the past.)

When the DESCENT editor complained, Jux agreed to the following:

(1) PWP would print a statement that the changes came from the printer, not the zine. (2) PWP would pay for the costs of xeroxing the original ad to be included with altered zine. (3) PWP would pay for the time ($6 an hour) for the zine editor to insert the original ad in each zine.

Although the ad mutilation was wrong, it was isolated. (Even I have done things that were... er... morally indefensible. I know that's hard to believe!) The steps taken to solve the problem are the right ones. So, I give Jux and the buckaroos at PWP qualified support in this one. I just wouldn't like to see it happen again.

—> *Book of the month dept:* Some anonymous genius printed only 100 copies of the *Kurt Cobain Pocket Joke Book* filled with gems like:

Q. What has six arms, six legs and two heads?

A. Nirvana

There's a bunch of 'em plus fun pix of Kurt. I wish I could give you an address to write for 'em, but there are no more!

—> *Old Folks dept:* I saw Merle Allin's MURDER JUNKIES last night with THE MEATMEN. (I missed CANDY SNATCHERS and the other bands. I heard great stuff about 'em, though.) Johnny Stiff was DJing. It was like being back in '83! I saw George Tabb, Vinnie Stigma, and a few other oldfolks. Not as many as I would've

thought.

THE MEATMEN were the same! They didn't try to go grunge, clean up their act, or make a bid for MTV. Tesco and pals were rude and tasteless. It was a touch o' heaven. I wish I had a way of dragging in all those guys who think PEARL JAM is punk. They'd learn the lessons of history.

—>*Special thanks dept:* Thanks to Jesse who finally sent me my SKREWDRIVER T-shirt. You didn't put your address on the letter though— so it took me awhile to find it. Glad you're out of jail.

—>*Not quite verbatim dept:* To cover my moral ass, I'll restate the obvious. I don't walk around with a tape recorder, and I discard my e-mail. Also, I sometimes consider literary effect more pressing than faithful reproduction of the facts. (Want facts? Read an encyclopedia.) With that said, keep in mind, that some conversations quoted in this column are not quoted word-for-word.

—>*Too American dept:* I just got a press release from a band called THE STAIN. Major labelites LIVING COLOR have released an album called *Stain*. The band doesn't like it. They fear folks will confuse it with their band. They've tried to contact Sony, the major, but without success. Now they're looking to the courts.

Why do Americans have to give their power away to the courts and the legal system???? If Sony won't deal, the solution is obvious. Rather than take it to court, STAIN should title their next album: *The Living Colour*. It's the perfect payback.

Rock'n'Roll's Here to Stay II

I had a feeling I'd have to come clean on my past.

Back in 1989, I wrote an article for MRR describing how pop music genres follow precise 14-year cycles. I was even ballsy enough to include five-year predictions for three types of music.

I remember getting a little ribbing from the MRR staff when it got printed, but that's par for the course. The problem was that, with all the rampant skepticism, even I was starting to have doubts.

Finally, I became philosophical about it. I thought, "Well, if the theory turns out I'm right, I'll be vindicated and I can write another article. If it turns out to be bunk, nobody'll remember, and I'll be off the hook."

I got one incomprehensible letter in response to the article. I figured I was safe. Years passed and I didn't give much more thought to it.

That is, until the last several months. It turns out that five people have tried to contact me from various places, asking about the predictions.

First, let's recap the theory:

- Rock'n'roll seems to abide by 14-year cycles. A cycle starts from a demonstrable "low-point" in a music (like 1974 for punk). This low-point is often the point of genesis for some of the influential bands in that cycle (the Ramones, Stranglers, Patti Smith Group, Cabaret Voltaire, TG, etc.).
- A genre's music in a given cycle builds in quality and influence until it reaches the end of a decade. (Punk music climaxed in quality between 1977-9 — the Golden Years — when most major bands produced their best work.)
- At the beginning of the new decade, the scenes seem to collapse; it's as if were "pruned." But (as all good horticulturalists know) if you prune a plant, a bunch of new shoots grow in their place. These styles proliferate, mature, and gradually lose their artistic punch. (In 1980, classic-style punk was replaced by HC, straight-edge, "pet-rock", skunk, and Brit-punk.)
- At the end 14-years, a new cycle begins all over again. It's interesting that, starting in about 1988, many defunct punk bands got back together again (the Buzzcocks, Damned, Dead Boys, Weirdos, X, Mutants, Nuns, Zeros, etc.).
- Country and western music is another case in point. The genre starts to rocket in '57, and takes off over the next two years. In '59, Link Wray, Jimmie Rogers, Webb Price, and Johnny Cash — all major artists — have peak years; in '60, they disappear from the charts. The only exception is Jim Reeves, who has his last hit in 1960. The next explosion in country music happens in 1977. Crystal Gayle, Kenny Rogers, Dolly Parton, Marshall Tucker Band, and Jimmy Buffett were spearheads of a country revival that peaked around the time punk did.

So, let's see how my 1989 predictions held up. Excerpts from the original article appear in quotes.

COUNTRY & WESTERN: *"C&W: pruned in 1960, peaks in 1977. Its next peak should occur in 1991 or 2, if my predictions are right."*

The peak occurred in 1992. C&W enjoyed an unprecedented mainstream commercial success, highlighted by "Achy Breaky Heart" and the line-dancing craze, which continued through '93.

FOLK: *"This past year has witnessed the growing popularity of acoustic artists, led by Tracey Chapman and including the likes of our own Penelope Houston, formerly of the Avengers, Indigo Girls, Proclaimers, Movie Stars, etc. Peaks in 1961, pruned in 1970, peaks in 1975, then again in 1989."*

A peak was predicted and occurred in 1989, the year of the article's publication. It got pruned in 1990, and as the theory suggested, has not made much of an impression in the '90s so far.

PUNK: *"An absolutely great year for "punk" records (whatever punk sounds like then)..."*

A peak was predicted for 1992, and it turned out to be grunge; this and the Seattle Sound proliferated, with bands like Nirvana and Faith No More producing the first "punk" records ever to hit the Billboard Top 10. Today, bands like Soul Asylum and Green Day enjoy mainstream success. Even indie punk acts like Pennywise, No FX, Screeching Weasel, Rancid, and the Offspring are catching fire.

Tim notes, and I agree, that this peak in commercial popularity belies a booming underground garage scene. This scene is producing an unprecedented quantity of raw, basic punk rock — music that's no doubt a reaction to "socially acceptable," and frankly less inspiring popular acts. It seems that, whenever music becomes dull, there's a bunch of kids to revitalize it. More power to 'em.

I confess, I have moments when I feel like that physics student back in '72 who published a long explanation of all the hidden meanings in Don McLean's hit, "American Pie." Later, McLean said the song had no hidden meanings. I'd be a whole lot happier if I could cross-validate this theory with other genres I don't know much about (heavy metal, blues, jazz, industrial, etc.) Or, if there were a way to nail down what the music in a new punk cycle will *sound* like.

History may help us out on this. I don't want this whole thing to get too complicated (I guess it's too late by

now), but the key seems to lie in the unresolved issues of the previous cycle.

The '50s cycle was one of social restraint and political paranoia. We had the Bomb, Red-baiting, sexual repression, UFO scares, an unprecedented quantity of sci-fi and horror features. Pop music was *all* about dating. And it was whiter than Wonder Bread.

The 1960-74 cycle released much of that anal-retentiveness. The Bomb was still there (now replicating like lemmings). But for the first time since the Civil War, Americans were forced to acknowledge that blacks existed and deserved civil rights; black music was socially accepted — and its influence was felt heavily in the white charts, mainly through the Motown, Memphis, and Chicago sounds. Political protest operated with greater openness, though J. Edgar Hoover and his ilk were still paranoid. At the same time, many youthful solutions (as offered in both music and print) seemed either utopian, unrealistic, or (in rare, well-publicized cases) unrealistically revolutionary.

The 1974-9 part of the next cycle aimed to crush the utopian vision with anger and nihilism; but while kids were left with a voice, the spirit of negation left them with little to identify with. Something would have to fill that vacuum. Fashion and anger could only go so far, and there were only a handful of major bands with a political focus (Clash, Crass, Dils, DOA).

In the '80s, punk split into several camps. In one major faction, politics became the theme of choice, and these kids finally had something to stand for. There was also HC, with its themes of disorientation and lost identity.

From 1991, most modern commercial punk grafted the traditional punk sounds with those "lost generation" lyrics. (Apparently, record companies don't see political songs as commercially viable.) There's so much information coming from every direction, including the past, that making sense of it is impossible for many. It's ironic that established media call these kids "Generation X," a label difficult to define much less identify with. While identity has always been an important issue, it may be the critical one for the '90s.

As for the next cycle? The kids making music in the cycle starting in 2002 will have access to more musical technology than any other generation. Likely hot issues are hard to predict. Eight years from now, if they're bored and penniless, we might see 1977 all over again.

Musical predictions for the rest of the 1990's? Here goes:

COUNTRY & WESTERN: An easy call. The genre will sustain some popularity (it always does), but there will be a gradual decline through the decade as it loses much of its novelty and mainstream appeal.

FOLK: It peaked in 1989, and got pruned in '90. Most likely, the genre will enjoy only modest popularity through the end of the decade.

PUNK: The commercial punk scene is peaking in 1992-4, and this segment of the genre will continue a slow decline through the end of the decade. In reaction, the underground is going to continue to generate more raw punk for at least two or three more years.

In the year 2000, all three genres will go through their expected pruning. The new punk cycle begins in 2002.

The Cynics: A sect founded by Antisthenes (444-371 BC) of ancient Greek philosophers who believed virtue to be the only good and self-control to be the only means of achieving virtue. —Yeah, whatever.

If there's a good pierogi in San Francisco I can't find it. There really are no good, cheap Polish restaurants like the ones I habitually/compulsively patronized in NY. I recently relocated to SF because after 6 years in NY I had started to hate the town and everyone in it. There are simply too many people. You have to live stacked on top of one another, endlessly smelling each others farts and routinely rubbing up against each other in packed subway cars. (Although I imagine for some this is reason enough to live there). I had read that there are more public school students in NY than there are people in SF; and I thought to myself: good. My last 6 months in NY I didn't want to do anything or go anywhere (except Green Door parties, hell yeah!) I didn't have to leave my tiny apartment to know that the band would suck, or the crowd would be a bunch of candy-assed hair farmers, or the place would be lame, even downright unsanitary. (I once found a fresh turd on the bathroom floor of one venue- personally, I'd rather piss on the street between two parked cars than be in an enclosed space with human fecal matter. I'm sure G.G. would've disagreed).

I had an east coast native's deep suspicion of the west coast; visions of bearded yoga practitioners in geodesic domes and legions of shit-witted Jeff Spicoli clones danced through my head. But I had to out-run my more immediate and (op)pressing cynicism, so I came out to sunny SF, never having been west of the West Side Highway.

San Francisco: "Whoah—check it out!" I yelled at my friend the first time I drove through the city, "hippies!" Real bonafide SF hippies living out their lives as full-on cliche's in the Haight surrounded by various homemade percussion instruments. It's pretty interesting (and entertaining) that so many people are still down with the Dead. All I know is you'd never catch a bunch of punx following one band around for 3 decades in broken-down VW microbuses; while the Dead themselves are super stylin' because they charge like $30 bucks a ticket. I'm not down with the hippy thing (although I now can count one as my friend) and most punx hate hippies— but remember one thing: we all hate the cops.

I came to California brandishing all these stereotypes (bad me) only to find a lot of them became stereotypes because they're fucking true. But a lot of my info about SF came from the TV— most of those images turned out to be bogus. On t.v.S.F. everyone lives in beautiful houses decorated like wedding cakes, commutes in trolley cars that climb to the stars, and frolics in a 12 month spring waving palm fronds. And the city dwellers themselves? Why, they're an eclectic group of caffeine addicted spoken word poets, pot smoking authority figures (boss, landlord, parent) and socially progressive house-mates.

Well kids SF isn't really like t.v.S.F., and it never really was. TV (and media in general) express misplaced nostalgia: a longing for a time and/or place that never really existed. Searching for Tony Bennett's left behind pulmonary pump will get you nowhere my friends, or worse, it will land you in Fisherman's Wharf (a concrete example of misplaced nostalgia

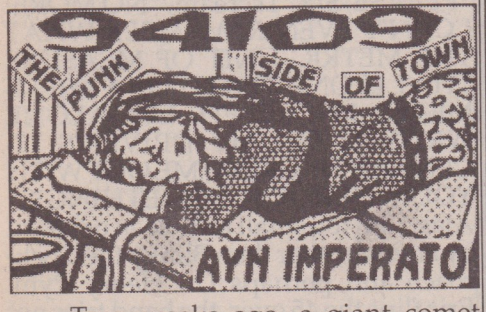
and greedy tourism gone awry).

So leave behind your dreams of living next door to a hip, sexually ambiguous native who's always quick with dating tips and tarot card readings. In SF most people keep to themselves, pot is way expensive, so are those wedding cake houses and most landlords are uptight control freaks (who hate dogs—fuck them). And while SF is unlike the TV version, I gotta say most people out here cross at the green and not in between—and there is still those damn hippies.

The lesson to be learned is: don't let your TV do your traveling for you... unless it's to that zany land of Singapore. After that American kid got his butt beaten to a rosy glow for vandalism, the TV is about as close as I wanna be to that place. Anywhere that encourages only the government's B&D activities is off my Places To Go list.

Speaking of kicking ass (were we?) The Humpers were in town on my birthday and my friend, fetchin' Gretchen, took me down to see 'em—and it was fucking worth it! Run don't walk. Minus one guitar player who quit, I guess, they still rocked into (SF's version of) the wee hours. Anyway the Humpers rule—punk as fuck.

Speaking of fucking (were we?) Everyone fucks. Perhaps not everyone, but you take 20 twenty-somethings and most of them fuck, have fucked or, and most likely, are seeking to fuck. More than a few are perverts. They all wipe their asses and have a bouquet of personal hygiene problems. Think about that next time you meet someone new. It makes the world a more interesting place. Smell ya.



Two weeks ago, a giant comet penetrated Jupiter, crashing into it with such force that it drilled immense, deep holes into its planetary body. At the moment of penetration, Jupiter was in Scorpio. I'm a Scorpio. Two weeks earlier, a long, blue car rammed itself into my little black car, crunching a gash right through its middle door. The driver who rammed me was a man.

With signs like these you know something big is gonna come down on you. And like all things do, two days ago I found out I'm pregnant.

Even for me, someone who can find cheezy meanings in practically everything, this whole Jupiter-comet-penetration-in Scorpio-car ramming-pregnancy thing was a little too ironic even for me. I feel like my life is becoming some B-movie with cheap symbolism. Like my life was a Drew Barrymore flick. Or Andrea Zuckerman's *Beverly Hills* pregnancy episode. I can't even get pregnant without God getting the last laugh on me, throwing in a dash of cynicism.

But after things settle down, I start to really think about things for a while. Sitting by the big window at the trashy movie theater where I work, a cyclone of emotions grabs me up. A feeling of great power - the power to create life and to control my own life and destiny. This total intensity of sexual expression still inside me, growing. And yet an overwhelming feeling of how much this sux because I never asked for this responsibility and because I know I can't keep this little potential life and because it makes me sorta sad. I have too much living of my own to do, too much traveling and playing to do. I know I'm not mature enough, financially secure enough or motivated enough to support a helpless little chap, even if Jupiter wants me to. I'm not a mom, I'm still a kid.

I'm vehemently pro-choice, and I won't pretend not to feel anything about this. Some women I know are really callous about pregnancy and abortion, but not me. I think having a baby is a really magical thing that I think would be an incredible thing to experience. It's kinda like when I was a little kid and thought the watermelon seeds I ate would sprout into plants and big watermelons inside of me. Kind of exciting and scary and fascinating like that. Something kool to experience. But that's not the right reasons for doing it.

I can't say this is easy. I can't deny the past 2 nights wading through emotional hell because I want this experience but not the responsibility. I also know that if I was pregnant with some punk-stud-I-met-at-some-show's baby I probably wouldn't feel the same way. But, (elevator music, please) unfortunately when it's from some fella who you love with every pore of your nauseous, bloated, crampy, pregnant body, somehow it's harder.

Adoption, I discovered, is a fuct up process which gives the birthmother NO rights whatsoever, including the denial of *proof of ever giving birth at all*, like a birth certificate, or even documents of ever giving the baby away. After 9 months of carrying that little guy, and hours or days of intense labor, you'd think they could at least give you that. A little scrap of paper that proves that it really happened. Plus you never know what became of your kid, who the parents are (what if they're Republicans?), what he/she/it looks like. You could spend your whole life wondering about it. I couldn't ever be that emotionally detached or indifferent.

So for me there is no choice to be made. Because watching a tiny person grow up and see the world with wonder, and feeding, caring for, loving and supporting that person totally in every way might be a really kool thing to do. But right now in my heart I think I was put on this earth for different reasons

So i'm making a tape for Eric of the New Bomb Turks (i know, i know, you're already pissed because i haven't called anybody a fag yet. Dig it, Mackie, you're shit out of luck, because I'M AN OLD MAN [turned 29 on Tuesday. The highlight of my birthday was receiving a letter from Janelle-Janelle-she's-so-swell-Janelle-Janelle-she-doesn't-smell from *Tales of BLARG* and a very nice birthday card from a man who is currently a guest of the Virginia Prison System {B.W.: *"I always thought you were older than that!"* THANKS A LOT, PAL}], and, in my hard-fought senescence, sowing a bumper crop of venom takes a lot more out of me than it used to. Lowering the boom on NoFX and Green Day in such rapid succession siphoned off so much Hate Juice that when i tried to get all morally outraged and what-not about Green "Last Shred Of Credibility Now Gone Forever" Day and the Rollins "Opened Up For Nørb's Old Band Depo-Provera In 1987, No Shit" Band playing at Woodstock '94, all my major Hate ar-

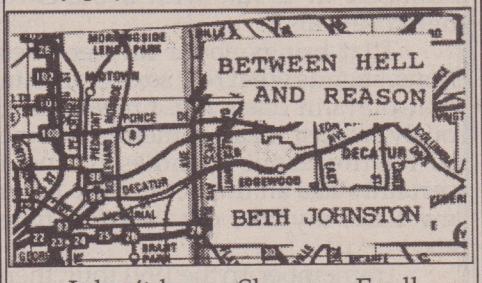
teries did was make that unrequited suction noise that one tends to hear at the butt end of a strawberry malt [Christ, what could i even say? I mean, i think that we can all agree that they should be slain for their part in this {see Tim? Jeff Bale was right!}, and i think we can also all agree that all the family members of Green Day and the Rollins Band should also be rounded up and executed as a sort of punitive-slash-deterrent measure, but i guess i'm kind of in a moral quandary as to whether or not the relatives should be tortured before we kill them {obviously, there's no way we could provide enough security to ensure a clean death for Green Day or Rollins once the masses knew we had them in custody}]. Fuck. It's so hard to get worked up over shit these days. I guess i'll just go along with whatever Tim decides should be done with them before we dash their brains out on pay-per-view). The Turks have just finished suavely pummeling Kutska's Hall into polka-flavored toothpicks, and will be my houseguests for the evening. This seemed like a real swell idea at first, but i quickly began to notice that *the New Bomb Turks kept being cooler than me* (note: i do NOT mean that the New Bomb Turks kept "acting" like they were cooler than me; i mean that they kept BEING cooler than me), which seems to be somewhat of a breach of traditional punk rock etiquette. As we spake music, i found that the Turks had already theorized very valid backlash arguments against rock'n'roll directions which i had, up until that point, considered quite new and wondrous. As we spake records, i would, in my own little affable-yet-hipper-than-thou way, bring up what i believed to be Totally Incredible Reverend Nørb Obscure Fun Facts regarding a certain record — and, for the teensiest slice of a second, a flash of the dreaded NO FUCKING SHIT, EINSTEIN response could be detected in their eyes, which was quickly suppressed and followed by an ultra-polite "yes, yes, truly incredible, Rev. Nørb" platitude. As my stereo wheezed on, non-stop, a band member would occasionally sing a song lyric incorrectly to make a joke. Being a lay Mr. Know-It-All, i would be "correcting" them *before it even occurred to me that they were joking*— which would necessitate my somehow changing my "correction" into a follow-up joke on the fly. Never before has my coolness been so gravely tested. In matters of Cool, the New Bomb Turks are playing at that infamous "Next Level Of The Game" i used to read about so much in *No Name Press*. The New Bomb Turks are so fucking cool their heads are shaped like goddamn air-conditioners. Bill's is, anyway. I had to kick my own level of play up a notch just to keep up (as luck would have it, i wore my one-and-three-eighths-of-an-inch-wide plain black skinny tie and my lavender long-sleeve button-down dress shirt which i had just skillfully rendered the Spoiled Brats logo upon the back of in laundry marker and green glow-in-the-dark fabric paint to the show — thus i kind of had the inside track on the Cool Derby from the get-go), and i actually think i'm a better man for it. Cooler, anyhow. The Turks are men after my own heart: *unrepentant record nerds*. The picnic-cooler-cum-stool pulled up alongside of my tape deck stayed warm with the heat of New Bomb Turkish bee-hind for the duration of their stay; i'm surprised they didn't sleep in shifts. One guy would tape, the other three would be hunting through my collection for records *to* tape. Non-fucking-stop. As it should be. The only slack period was when the band first arrived at my stately digs, as all four had to make that mad initial scramble to the record piles before securing enough material to warrant a turn on the cooler. Eric discovers that i am in a band, and wonders aloud why we didn't open for them. In the lamest sentence i hope to ever utter, i explain to him that the same promoter who did their gig also booked the Green Day show a week and a half down the road. He didn't want us opening both shows, so we kind of, uh, *wound up* on the Green Day bill — which we were summarily kicked off of too late to do anything about getting on tonight's card. The sound of 10,000 flush toilets being activated in unison rips through the summer air. This is the sound of my accumulated Cool Points heading south in one shameful swoop. The moral is clear: *Cast your lot with chumps like Green Day and you will more than likely get exactly what you deserve*. Which we indeed did. I am now somewhere in the vicinity of two centimeters tall; Eric has to avoid stepping on me in his mad dash to the stereo, first to secure the critical mass of tapeables. There is a record with an essentially blank label already on the turntable. *"What's this?"* asks Eric, smelling a potential ultra-rare punk goodie a kilometer away. Waist-deep in the nap of my filthy living room carpet, i squint to see what he's holding up. "TEST PRESSING" i yell, using semaphore when my tiny bug lungs prove not up to the task. *"YOUR BAND?"* His voice is like eighty-trillion really big cannons to my diminutive eardrums. I nod affirmative. *'I WANT TO PLAY IT."* I am mortified. I squeak my veto. He's gonna play it anyway. I'm powerless to prevent this. What am i gonna do? Bite the rubber on the sides of the sole of his shoe? *"WHICH SIDE?"* Having already been busted as a lightweight, i make a game decision that the 45's a-side is surely too poppy for Eric's manly tastes. I gesture for the flip, our rendition of the Rezillos' "Bad Guy Reaction." I figure that regardless of how much of a fag i am, a Rezillos cover oughtta be worth *something* on the open market. The Turks act politely impressed. They are not. Rezillos covers might indeed dazzle the rubes of the Great White North, but attempting to wow NBT with petite overtures of this nature is like tossing a styrofoam packing peanut at Superman. I holler up towards the band "YOU KNOW, THE GUY WHO WROTE THIS SONG LATER WROTE 'DON'T YOU WANT ME BABY' FOR THE HUMAN LEAGUE;" obviously scraping at this point in time. *NO FUCKING SHIT, EINSTEIN* beams down long enough for my height to go half-the-distance-to-the-goal: i am now a one centimeter tall human bean, choking on loose strands of nylon pile. Bill mentions Gas Huffer, avenging in advance the remark about his head looking like an air conditioner. Fifty millimeters of Nørb left. Eric insists on playing the other side, just to feign interest and appear gentlemanly. 25mm. "PLEASE, SIR" i scream, "NO MORE! I CAN'T EVEN *REMEMBER* WHAT THE METRIC UNIT OF MEASURE THAT IS ONE-TENTH OF A MILLIMETER IS CALLED, LET ALONE WRITE IT ON MY DRIVER'S LICENSE! JUST GRIND ME OUT WITH YOUR HEEL OR SOMETHING!!!" Alas, i am too small to be seen or heard by anyone other than Blinky the Cockroach and perhaps Dr. Henry Pym. Eric flips the 45 over, the band tries not to groan audibly. I'M DOOMED. I grow smaller, ever smaller, exhausting my already limited knowledge of metric prefixes. Within thirty seconds, i am so tiny that i can no longer see; photons are now too large to fit into my eyeballs. As if in a dream, i hear the needle leaving the record in mid-groove. I make my peace with the Cre-

ator, and wonder if i'm going to The Bad Place on accounta that "THOOM! THOOM! THOOM!" piece a few months back. *"I wanna TAPE this!"* thunders the voice of Eric The Giant, *"It's fucking GREAT! It sounds like the REAL KIDS."* Uh...did he say "Real Kids?" I, Micrøbe N, and my band, Boris The Big Bunch Of Fags, sound like the REAL KIDS? Really? We do? *BOY-YOI-YOI-YOI-YOINGGG!!!* I zoom back to my full six-foot-whatever height on such short notice that i nearly topple by dint of the ensuing bloodrush to my ever-bulbous head. *Eric is serious. Someone who KNOWS HIS SHIT thinks OUR UNWORTHY ASSES sound like the sainted REAL KIDS.* This is perilously close to blasphemy, but i am in no condition for a midnight ride on a moral high horse. *I have been given that most George Baileyest of gifts: A SECOND CHANCE AT LIFE.* My Cool Credentials have been returned to me, on a probationary basis of course. I better make *damn sure* i do not fuck up again. Eric tapes "Grilled Cheese" to lead off the evening's activities, then begins to hunker down in earnest as the rest of us lay odds as to a Wild Hollywood Party materializing (in a side note, my bookie was found dead in Vegas clutching a slip of paper that read "Ten-O-Seven over 999 by eight." *What can this mean???*). Eric follows this up with the ever-classic "Rock & Roll Girl" by the Beat, then asks my opinion on possible goodies off the first A's album, dateline 1979 (the A's were the best band ever from Philadelphia, and, much like their closest intracity rivals, the Reds, were named after a baseball franchise [which pretty much begs the question of why the Eagles were from California]). I suggest the timeless "Teenage Jerkoff," which i used to request (and have dedicated to myself) on the local college radio station back when i was 14; i hope it's not too "wave" for him. It's a smash. Eric adds "I'm On Heat" by the Lurkers and "Killer Queers" by the Controllers, then asks *me* if i will finish his tape for him: no party seems to be materializing, and the Turks are hot to go prance about the local glitzy gay disco with the two Native American Leg Priestesses who compose the entirety of the apartment's Chick Content, and i will be staying behind. Except for purposes of Rocking Out, i kind of stopped going to bars on accounta i had to quit drinking because i got too good at it and i had to quit trying to pick up women because i got too bad at it. Of course, i could always join them and learn a few valuable new hobbies — like sniffing amyl nitrate and dancing with men — but i figure my interests are better served, as always, in front of my stereo. Guitar Turk Jim and other houseguest Sean from Bovine Records are both with me on this. Some of us are cut out for the homo disco scene; some of us are so blatantly inelegant that we know getting off the couch on Saturday night, making sure there isn't any dry stuff hanging out of our nose and attempting to pass ourselves off as a species of humanity not-too-far-removed from The Beautiful People is simply denying our true curmudgeonly role in life. Before he splits with the foxes, Eric points to a pile of albums and singles he has On Deck. *"The tape's almost finished,"* he claims, *"just one or two songs off the records in these two piles and then maybe one song off the Barracudas CD and that should do it."* I tell him i think i can handle it. He thanks me, and the Beautiful People exit. *The Ugly Fuckers then may or may not get stone i dont even know why im bringing it up im not admitting to anything dont pin this shit on me im justs aying that the possibility exists we didnt do nothing not a godddamn thing we didnt break straight edge we didnt do a goddamn thing we didnt do a goddamn thing we didnt do a goddamn thing we didnt do a goddamn thing. I'm just alerting you to the theoretical possibility is all.* So anyway, NOW i gotta finish Eric's compilation tape. Needless to say, Jim and Sean want to sit and listen to me bungle my way through a pile of records en route to a completed comp tape about as much as they want a slavering police dog's cold wet nose up their asses. *"Play the Muffs CD again"* suggests Jim. *"Play the Festering Rinyanyons CD"* suggests Sean. "Duty calls, you hippie bastards" i grunt, and set my ass on the picnic cooler authoritatively. This should be easy enough that even *i* can do it. Two songs, three songs — fuck, no problem. I'll have slapped on a CD to shut the fuckin' peanut gallery up before they even realize i got up off the couch. I inspect Side One. GOOD GOD! The Nerves! The Plimsouls! The Shoes! — these guys are secretly connoisseurs of late 70's/early 80's POWER POP! AS AM I!!! Who the livin' breathin' FUCK woulda suspected THAT? These are not the aesthetic parameters i expected to be contemplating at this point in time. There is a gossamer-thin brown line between good power-pop and utter dogshit, and a lot of the close calls are *mighty* friggin' subjective. As anyone (such as an ex-Domino's guy like myself) who drives a lot (and, hence, listens to the same mix tapes *over* and *over again*, will readily attest, the presence of even *one neo-dud* on a comp tape will become the most MADDENING FUCKING THING in the entire universe if you wind up listening to it day in and day out. To fuck up EVEN ONCE while making this tape ensures me a return visit to Dr. Shrinker; probably for keeps. *Every fucking song* i put on this tape has to be absolutely brilliant. And it has to fit the general neo-poppy framework of the rest of the tape, or i'll look like a fucking ham-fisted bonehead. And it has to be rockin' enough to appeal to a guy in a fast, noisy, yell-your-air-conditioner-shaped-head off un-poppy punk band, or i'll look like a wuss. And i have to do this quickly and smoothly, or my two couch comrades will have me fucking *shot.* And i have to have it done by the time they get back from the homo disco, or i'll look like, well, you know, one of those guys who can't be trusted to finish a comp tape cuz he's too busy sitting on the couch with the Hurdy-Gurdy Man. Beads of perspiration begin to appear on my forehead; i loosen my skinny tie and rub my palms together. *DON'T fuck this up. DO NOT.* I look through the stack of records Eric has selected as taping candidates, and lead off with "Let Go" by Dirty Looks (the 1980 Staten Island wavers [whose own "Marco Sin" — aka "Garth" — played bass on the Buzzcocks' "Orgasm Addict" 45, i *think*] not the latter-day puss metal band), because my buddy/ex-bandmate Donny, who has (or at least had) the biggest record collection in Manitowoc, Wisconsin, has this record, and any time anyone ever makes a tape from Don's collection they invariably tape "Let Go," so it's a proven runner (a three-piece, i always thought their "Marco Left" and "Patrick Right" inscriptions in the album's two run-off grooves [from which one can deduce who was who on the front cover] was *exceptionally* wave) (and i would sing along to the part where they go *"Don't you know that rock & roll is still the best drug"* but i don't want no one on the couch to throw a sock at me). One down. Next on the LP stack is the Great Buildings album, 1981 SF power pop. I saw them when i was 15; i was smashed off my ass on fifty-cent beers and they sounded damn good. Alas, their album is heinously puss and slick. Skip. *Flam-*

ing Groovies "Bucketful of Brains?" Sound quality too bad. Maybe i should go get the record with "Dog Meat" on it, as "Dog Meat" is not only the best Groovies tune of all time, it's also the *best sixties punk tune of all time, hands down.* Fuck, i *can't.* What if he already has "Dog Meat" on tape in the van, and they've been hearing it eight times a day for the last two months? *I gotta follow his directions; i gotta make the tape from the records he picked out.* And CHRIST did he find some weird shit! *Sorrows "Teenage Heartbreak?"* I got this album after school when i was in ninth grade, i was all bummed out about some god damn thing like i didn't have a date for The Big Dance or whatever the fuck it is you get all bummed out about when you're 14 and i needed a record and this was the best i could find (take my word for it, youth of today: YOU DO NOT KNOW HOW GOOD YOU HAVE IT) and i got home and put some Stridex on my zits and played side one, and it was all right, not great, and i got up and looked in the bathroom mirror and my zits were still there so i put more Stridex on and i played side two and it was all right, not great, and i went back in the bathroom and GOD DAMMIT, THOSE MOTHERFUCKING ZITS WERE STILL THERE and i was all pissed off and frustrated and shit and i grabbed a towel in a rage and started just fucking scraping it back and forth across my forehead for like five minutes to, in essence, *sand* my zits off, and when i finally stopped and looked in the mirror i saw that i had caused these HUGE scrapes all the way across my forehead, which, i was delighted to find out, looked just like *worse* acne to the casual observer after they began to scab over. I consider this to be the most wantonly self-destructive act i performed in my teen years (i know it doesn't sound like much to you wrist-slashers and eyebrow-shaver-offers, but then again i'm pretty well-adjusted), and i believe *whole-heartedly* that this tragedy could have been avoided HAD THE RECORD BEEN BETTER. And *this* is the stuff i'm supposed to be impressing Mister "Destroy-Oh-Boy" with? I loosen my tie another degree. Now Sean and Jim are getting edgy, impatient with my inability to fix the silence. Eric's got the Vibrators "Pure Mania" album in the pile, but that's a little too commonplace to use unless i gotta. I begin to sift through the singles stack. *The Furys "Hey Ma?"* Bogus L.A. Lounge Punk. *20/20 "Giving It All?"* Album = great. Single = shit. Sean and Jim are staring daggers at the back of my head. If i can't find two more buff songs in this big stack of shit, i'll never live it down; if i can't find them *quickly* i won't live to see the sunrise. *Whoa!* Praise the lord and pass the gonesh cones, my prayers are answered — amidst the shit, and autographed by Big Hairy Oaf Steve "Fire And Vaseline" Jones himself (no doubt at great cost to his twelve remaining brain cells), it's the Professionals' "The Magnificent" / "Just Another Dream" 45! I traded my dead buddy / ex-bandmate Perry the ultra-rare 1st Replacements single for this, *and i'd do it again in a New York minute, whatever the fuck that means, as this is one of the best punk singles of all time.* Both songs could easily be A-sides, although "The Magnificent" has a hint of danceability that i don't dig. Problem solved. Game over. I win. "Tape'll be done in a minute" i assure the two scowling guys on the couch. I record "Just Another Dream," and check to see if i have enough tape left to fit "The Magnificent" on. The sight i saw was enough to freeze the bile in my hate nodes: *that asshole! This tape's NOWHERE NEAR being finished! This side's only half done! "Music"* grunts Jim. *"Music"* grunts Sean. I slam the tape back in the deck and grab the stack of 45s. *Floozy Drippy's?* Nah, they suck and i hate that botched pluralization shit. *Rejectors "Thoughts Of War?"* 1982 Seattle hardcore. Gas masks, bayonets, mushroom clouds, i don't think so. *No Alternative "Backtracks?"* Maybe, but those songs don't really go anywhere, and who wants to hear Dirk Dirksen once a day for the next four tours? *Zeros "Wild Weekend?"* Ding! Jackpot. I used to play this song every Friday after school in 1981, pogoing madly along in my parents' living room. *"If they walk in now/man I'd get hung/But I don't care/fuck them I'm young"* ...still trying to figure out whether the bass player blows that one note or if he's doing it intentionally. I wish the song was a little longer than a minute and a half, though. Like, maybe twenty or twenty-five minutes longer. Now i'm *really* sweating. The rest of the stack is not looking all that promising. *"MUSIC!" Bollocks, Rok Tots, Legionaire's Disease, Hates, The Jolt.* Where did he *find* this stuff? He's not gonna like *any* of it. *The Manic Depressives?* Jeez, maybe. *Razors?* Rarer than Lite beer in Munich, but not that great. *Headache?* Good lord, they're like a *less creative Slaughter And The Dogs*, if you can believe that. *The Vains "School Jerks?"* Ex-Muff Criss Crass was in this band, Duff from Guns 'N' Roses too (after meeting Criss last year, i told him i'd send him a copy of the review i did of it for *RIPPER* in 1981. Digging up the review, i found that the main thrust was that i found the music okay, but felt the band needed to add a singer before the no-talent currently doing the vocals hurt himself. Criss sang. He never wrote me back). Pass. Also in the stack is the first F@rtz 7", again with Duff (funny how that works: the '81 era hardcore band that used the most circle-A's and had the most political sloganeering on their record jackets also produced the biggest rock star to ever have roots in the punk scene. Huh.). I attempt to tape the 33-second long "Waste No Time," but, by virtue of it being the last song on the side, the tone arm on my stereo keeps picking up and shutting off when i try to play it. I figure this is a message from God, so i take the record off the turntable. "Message from God" i quip to Sean and Jim, pointing my thumb towards the rebellious tone arm. They are so unamused that my vocabulary does not contain enough superlatives to adequately convey the intensity of their unamusement. Panicking, i slap on "Attitude" by the Tyrants, '80/'81 era locals and the second punk band i ever saw live. The opacity of the steam coming from Sean and Jim's ears thins out a bit; they're glad to at least be hearing *something.* Halfway through the song, the knowledge that "Attitude" is basically a series of Generation X swipes strung together comes back to me: *man, what if i'm thinking with my heart and not my head on this one? A discerning type like Eric might very well pick this song apart — although i, by dint of emotional entanglement, think it's no less than great.* Now i'm sweating fucking bullets. This could be the ONE BIG FUCK-UP that sends my punk rock credibility back down the crapper. I listen a bit more. Fuck that. The song's great. If he doesn't like it, i'll just make sure i tell him about how Tyrants guitarist / "Attitude" co-author Bret Starr was the second son of Glory Years Packer QB / Shame Years Packer head coach Bart Starr, and how they found Bret's partially-decomposed body face down in a plate of coke in his Florida apartment a few years back, guarded even in death by two Rottweilers which had to be shot to access his corpse (there is some speculation as to a potential Marie Provost type scenario having occurred

as well). This was kind of a shame; i didn't know him well or anything but he seemed pretty nice. Real quiet. Perpetually red-eyed. This seems like a story that would be of at least marginal interest to the band, since both the Packers and the Browns play on grass. Tyrants arch-rivals the Minors were the first punk band i ever saw (by about an hour). Blew the Tyrants into the bay on a regular basis. Sounded like the Real Kids, for real. Inexplicably, the songs they chose to include on their 1981 single are so weak that i have no choice but to toss it on the Reject Pile with the Floozy Drippy's and Rok Tots. I add "I Can't Pretend" by the Barracudas next; i'd follow that up with their brilliant mangling of "Surfer Joe" but i don't know Eric well enough to make that a safe bet. Now i'm completely scraping. I toss on "Bad Time" by the Vibrators, figuring a guy's always gotta be up for a bit of quality misogyny. I follow this up with "Buzzi" and "Raha" by Finnish punks Lama, which means "Bus" and "Money," i think. The tape is still not over, but i know i'm in the home stretch. I go back to the Sorrows album for "Bad Times," figuring Eric's complexion seems okay. The vinyl pile is now bone dry, and i still need two songs. Wait, what's this under my foot? With the skull on it? Crikey, it's a Blitz 45! Shit, that'll work! Blitz had some good songs, as you Rancid fans are well aware. This particular 45 is dedicated to "punx & skins everywhere who have stuCk to there (sic) guNs AnD noT BeeN SuckEd In BY Media InVEntEd Fashions" (their capitalization). Within a year, Blitz had dropped the punk/oi hardass shit for a total Flock Of Seagulls sound ("Telecommunication" was the "Blitz Mark II" would-be hit) and Adam & the Ants look. Draw your own conclusions *vis a vis* Rancid. I tape "Razors In The Night," which leaves room for one more. "We can rock out real soon" i holler, looking back towards my loyal pals. They are both *sleeping*. Sean groans from his sleeping bag that the last song reminded him of the Ruts, so i take the liberty of closing the tape with "You're Just A...." off the first Ruts LP, which is probably the best Ultra-Classic Punk Song Of All Time which is not widely recognized *as* an Ultra-Classic Punk Song Of All Time (the Peel Sessions version is the best). The tape runs out in the middle. My job is finished. I have triumphed over adversity. I have maintained my cool; nay, i have *increased* it. Bringing twenty-nine years of rock'n'roll acumen to bear, i have completed a *great* tape, using only a tiny, spotty cross-section of my record collection. When Eric gets back, i will hand his finished cassette to him with pride, and we will bask in the toasty glow of mutual respect, staring off into the sunset with our air-conditioner shaped heads leaking freon and dripping all over the place.

Come the morning, i proudly hand Eric his tape. I tremble anxiously as he inspects the song listings. I know i have done well. Eric fills out one of those little stickers for the side of the cassette. He lists my segment as "NØRB WAVE." I'm beaming. *"I got one question"* he asks, i bid him fire away. *"Buzzi and Raha both have a song called 'Lama'?"* WHAT??? I grab the J-card out of his hand, icy dread sticking closed my ventricles. *In the heat of battle, i have written everything the WRONG way.* When making a comp tape for myself, i list the band's name first in all capitals, followed by their song(s). Eric does it *backwards*, listing the songs in capitals followed by the band name. I noticed this when i started out, but right around when i started freaking out over including the Tyrants song, i reverted back to *my* typographical conventions. *The track listings are no longer internally consistent.* As a guy who does a lot of typesetting, i consider violations of this nature to be an even greater affront than putting "Under The Freeway" by 20/20 on someone else's comp tape. I think i hear Eric telling me not to sweat it, but i was too busy fighting for my life with a plankton to really pay close attention.



I don't know Shannon Faulkner, the woman who is fighting the Citadel for membership in its Corp of Cadets. But I feel a certain kinship with her because I've fought the same kinds of battles against male-dominated establishments all my life. To me, she represents Every Woman, because her efforts symbolize the eternal struggle we've waged (and defended ourselves against) to be treated and accepted equally in society. I don't give a shit about military academies, but I believe the Citadel is appropriate grounds for this battle for one simple reason. The best way to shake loose the male-dominant establishment is to knock a hole in its foundation — the military. That institution is sexism and misogyny personified, but I digress.

I thought I'd seen it all by now, but I'm still taken aback at the tenaciousness with which the Citadel is clinging to archaic and misogynist gender stereotypes as their justification to bar her entry. This is the 1990's, for god's sake, not the 1890's! Jeez, they accepted her application at first, not even realizing she's female. Doesn't that fact alone prove that her gender is an absurd issue?

I'm certain she'll prevail. She'll shave her head, if she has to, and go about the process of proving that the Citadel's brutal image claim is nothing but another male-protecting myth. I believe the Citadel is fighting a losing battle with progress, and Faulkner will drag it kicking and screaming into the 20th century just before we welcome in the 21st. The hallowed male-only "tradition" they claim to uphold is a carefully constructed facade, at best. Some of the wimpiest, nerdiest, and downright stupidest guys I remember from the college debate circuit were Citadel men. And if those weak-minded or weak-bodied assholes can make it through, anybody can. All Shannon Faulkner apparently lacks is a dick. Big fucking deal.

I'm fed up with the male power-protecting notion that men have some sort of "natural" dominance, stratified in a hierarchal power structure (the patriarchy) that places women in a secondary, inferior position. Historically, this belief grew with the rise of male-led religion, which choked out the more gender-accomodating or female influenced cultural traditions that had existed for centuries before the advent of wars and conquering. So sure, male domination and boys club mentality has been around long enough to be considered a religious practice and a "tradition". But it's not a tradition worth upholding, even at a school like the Citadel, especially in a country that champions freedom and equality for its citizens.

Evidently, a lot of the ruling-class businessmen who live in Atlanta are Citadel grads, because they're writing these vicious, venomous letters to the editor of our local papers, saying Faulkner doesn't have the right to mon-

key with their tradition. That's the same territorial attitude I've gotten from most men at nearly every job I've ever had. They're so threatened by a capable, intelligent female worker that they'll go to any lengths and stoop to the most terrorist of tactics to purge the dreaded women from their midst. My male co-workers were acting out of pure insecurity, if nothing else. But instead of dealing with it themselves, they dumped on me. They've sabotaged my work, destroyed my work, lied about what I did or didn't do, and generally created a hostile work environment. It was their problem, yet I, like countless other female workers everywhere, have been forced out or at least forced to deal with unacceptable and unlawful behavior. Then on top of it all, we get blamed for it. As if our mere presence in the workplace means we deserve this kind of discriminatory treatment. It sickens me when Citadel cadets are quoted, promising to make Faulkner's school experience a living hell. Their plethora of harsh, inhumane rules is unnecessary enough, without the added pressure of having to worry about sabotage and retribution from her resentful classmates.

The Citadel has her in the perfect impossible situation. Faulkner has been denied a doorlock to her room and an escort at night. So when she gets assaulted or harassed and reports it, the school will tell her she "can't take it" and use that as justification to attempt to remove her from the campus. Nevermind that her harassment is entirely gender related, or in other words, leveled at her for being a woman trespassing on sacred male territory.

It's going to be a struggle and she knows from the outset that they're going to do everything they can to force her out or make her appear that she can't hack the rigors, which they would take to mean that women are too inferior for those hallowed halls of male supremacy. What a load of shit.

We all stand to benefit from Shannon Faulkner's acceptance into the Corps of Cadets. And we all stand to benefit, at least metaphorically, as she succeeds and graduates with the sacred Citadel class ring. She will stand as living, modern proof that women can prevail, just like men, over seemingly impossible obstacles. She will prove, once again, that women are as capable and adaptable as men, even in male-oriented environments. Her success will prove that her opposition, protecting sexist traditions of male superiority and dominance, is both unfounded and out-dated, and institutions like it will be one step closer to obsolescence. Hopefully, she will prove to men once again, that women and women's' participation should be welcomed, and not hated or feared, which is the foundation of misogyny. Equality — real equal treatment — stands only to make relations between the sexes better, because interaction between equals isn't wrought with the kind of strife and conflict that occurs when one group flexes its dominance over another group.

Women have already proved their capability over and over again. Maybe the Faulkner case will be the final nail in the symbolic coffin of gender roles and stereotypes.

Editor's note: As of press time, a Federal Appeals court overruled a lower court decision that paved the way for Shannon Faulkner's full entrance into the Citadel. A hearing has been set in December to decide the case yet again.

One of the questions that's been popping into my mind when considering whether or not to tour Europe with GO! once again in 1995 has been if I really care to spend another 5 weeks cramped in a van with a bunch of heterosexuals.

That brings about further questions, such as what role sexual orientation plays in one's life. I mean, obviously it must mean something to me, as I write about it endlessly and it certainly has an impact in how I plan my time, my life, my vacation time, etc.

I remember on the 1991 tour, there I was, Gay Pride weekend (or Christopher Street Day in Germany, where we were), in some youth center in some small town in the middle of nowhere, major kilometers from any happening that might interest me, sandwiched between 2 hunky hets. Now, that was frustrating. In many ways, the whole trip I was trying to escape the 'het'-ness of the rest of the group. Don't get me wrong - some of my best friends are heterosexuals. But people have to have their limits, you know. Somewhere, you just have to draw the line.

Well, I'm being kind of sarcastic for a moment (one of those simple pleasures that makes writing just that much more gleeful). It's easy to play on popular perceptions and turn them on their head. Fact of the matter is, though last month's column certainly certified that I'm not a queer national, issues of sexual identity, of one's relations to others, of one's role in one's "community", continue to confound me. Yes, another gay man confounded.

These questions are basic: What am I, to who, for what reason(s), and how do I feel about it? Sounds like the manifesto of the 90's generation, no? Dealing with "diversity", a word with a multitude of meanings, and cultural differences, seems to be a very 90's thing, so perhaps that makes sense. And it is a cultural thing. Or is it?

Anyway, once upon a time wasting valuable column space dealing with questions such as these just wouldn't have seemed right. In a world full of unease, lack of direction and meandering thought, didn't I somehow owe it to the readers to offer some sage-like advice on some subject I felt assured of at that particular moment in time. Throw some personal slant in to prove the point and let the reader take it from there. Nowadays either I care less about trying to convince you all of something, or I'm reevaluating my modus operandi. Regardless, isn't it entertaining when writers speak of writing almost as if it's a disconnected element that they're not doing even as they type the letters on the keyboard. Grammar, gotta love it.

Anyway, the root lurking from behind all these questions is social and public identity, as we've defined it above: who one is, why, and how one accepts this classification, be it a self-imposed one or one given by some outside-of-self entity.

What does it mean to be "gay"? To be a "lesbian"? How is this different from being a "dyke", or "queer"? Some of this relates to last month's column, as even one's choice of labels in this regard goes beyond what gender one is attracted to, and reaches into the larger concept of how one is defined. Or how about being "straight", that generality of perceived normality? I can imagine that it's just not so much of an issue, so wouldn't be an oft discussed subject, at least not in these terms. Hets have their own terms.

One thing that I have noticed is that it's a very heterosexual thing (not that every het feels thusly) for the brush off any focus on topics pertaining to gays, lesbians, bisexuals, queers, etc, to be "well, I don't care what you do in your bedroom." The problem with this is that it designates sexual activity as the end-all and be-all identity issues of non heterosexuals, and I've never accepted that as valid. Beyond whatever sexual activity a person engages in, their sexual/affectional orientation plays a much larger role in their life than is often considered. Beyond secondary characteristics of sexuality, such as who one dates, a person's sexual orientation often affects what social circles they're in (ie-young het couples with children may like to socialize with other young het couples with children, as they have things in common), their sense of self (ie-the formation of the closet as a protective barrier against prejudiced notions of homosexuality), where they live (many gay and lesbian people choose to live in larger urban areas, where they can live more open lives), where they work (professions range from those more gay and lesbian friendly than most to others openly bigoted, like Cracker Barrel), their sense of security (the fact that gay and lesbian youth constitute 30% of all completed youth suicides tells me that, besides the fact that the world is just completely fucked, part of the lesbigay experience is often isolation and despair, which brings a non-het through a completely different growing up process than a het) and, basically, every aspect of their lives. The "bedroom" ideal, that sexual orientation is only behavior, falls flat for me, and that's because it has no legs to stand on.

Ok, so we have a social identity. Makes sense. We're social beings. In order to live in a group you need to designate your self as separate, be that through having a personal name, personal possessions, one's own apartment/space/room; having a style of dress, a favorite color, a political/artistic/musical taste with which one can align one's self with and against others; etc. These things, and uncountless others, help define you, and thus separate your existence from that of the person or the plant next to you. (Of course, living in a society, most aspects of yourself are limited through cultural means. This is neither good nor bad in and of itself, it merely ties the teeming masses swirling around you together. Individual choices, in this sense, are limited by what one is exposed to. Were this not so, no two people would speak the same language, and wouldn't that be fun.)

Being in a minority group, especially one embattled and oft despised, within the larger framework of a society, is often not easy. How to embrace a world that thinks very poorly of you, while the world's not very taken with your presence, either? In many ways the gay and lesbian worlds, the queer culture that has arisen over the last centuries, are reactive. Necessarily reactive, one could easily conclude. In a sense the social reality of gay and lesbian culture is the end product of the struggle for identity for millions throughout history. To be able to say "We're here! We're queer! Get used to it!" is to grab society by the throat and demand recognition of identity. That's a late 20th century thing. We've come a long way, baby, to quote that horrible cigarette advert.

It seems like there always has to be this choice between 2 worlds, 2 identities: that of hardcore, dealing with people I can communicate with on a number of issues, and the gay world, filled with people I have more in common with on other levels. It sucks to have to make this choice, over and over again.

So I'm still not sure about the tour and I guess we'll just have to wait and see. Odds are it'll happen. I'll just try and break off and find the gay people every once in a while.

I've tried to explain the feeling to many people, many times, and yet I still can't really describe the experience of waking to gunshots outside my window. It usually goes as follows; a shot (or multiple shots) ring out from the projects catercorner from my back porch. Invariably, it shakes me awake in a panic. Then, through the sounds of my racing heartbeat and gaspy breath, I listen. And listen. For nothing... dead silence.

I have yet to hear a police or ambulance siren after these rude awakenings. I don't really expect to, either. The Lower Haight Street area isn't high on the list of City Hall's areas to protect. The Haight Street Project isn't one of the worst projects in the area; in fact, there is one reputed to be much more violent just two to three blocks in the opposite direction. Police only come by my street to ticket illegally parked vehicles.

I'm actually glad that there aren't many police in my neighborhood. This place has enough pressure brewing from the overt gentrification going on. The entire Fillmore Street used to be renowned in local African-American history. What started there steadily moved onto Haight Street and ended up pushing a lot of people out of their homes. In their place came trendy, hip white folk.

I love my apartment, but I fucking hate this gutter of a neighborhood. This area is so pathetic and cliche. Everywhere you see tattoos, bike messengers, dreadlocks, motorcycles, platform shoes, cool hair colors on too-cool-for-their-own-good people. There must be twelve bars, four cafes, and every type of ethnic food you could dream up on two blocks. What's so funny to me is that in every other part of town, cafes and used bookstores seem to be within a block of one another. Not in the illiterate white Haight. Every bookstore that has appeared quickly has disappeared just as quickly. These trend-setters aren't even smart enough to fake pretension. A cafe is just a different type of singles bar to them. Who needs a book of poetry when you've got a book full of addresses and phone numbers?

But, back to the issue at hand; people are being economically pushed from their own neighborhoods, and they are justifiably angry. Even more so by the slacker bullshit that's taking over. Tensions are rising. But I'm still missing the necessary signs to be able to say that people are getting shot and killed out there. What disturbs me most is the silence of the residents themselves. I have never heard screams and cries of pain from what I would assume to be the targets of these late night shots. Any student of physics knows what goes up must come down. But I refuse to believe that these bullets are finding their ways into the bodies of actual people outside my window without some audible emotion.

You cannot tell me that ghettoized people die more quietly than others. I cannot believe that no one would

cry out in horror at seeing someone gunned down. Sure people become muted by shock, but where are the wailing mothers rushing into the street to make sure their child is alright? Convince me that people in the projects are desensitized to the violence to the degree that they would let someone die in silence. Or that they themselves would hold all the pain, shock and fear inside after they've been shot. Human beings are human beings; we all feel pain and react to it in very similar ways despite class and circumstance.

So what is going on behind my house? I don't know, honestly. I suspect that there is a lot of bravado which probably includes shooting in the air for kicks. One reason I think that may be the case is that I will often hear fireworks going off- more frequently than gunshots. Both create loud noises which scary the hell out of people. I'm living proof that it works.

"YOU'RE NOT PUNK, AND I'M TELLING EVERYONE"

Since I didn't do a column last month (I had absolutely nothing to say), I had more than enough music that needed a listen this month. As usual, few were notewothy and all came in 7" form this time around. I'll do this alphabetically:

Chokehold on Bloodlink Records (PO Box 252, New Greta, NJ 08224). This has four songs, and good packaging. Strong, intelligent lyrics backed with equally strong, driving music.

Dead Wrong on A.W.A. Records (PO Box 487, Bradford BD1 4UZ, UK) You'll be singing these songs all day! Moody, melodic rhythms with really angry vocals. Very impressive.

Molly McGuire have one called Heart on HitIt! Recordings (232 E. Ohio, Chicago, IL 60611) They remind me (and my visiting friend Dave) of a Delaware band Marcus Hook. For those who don't know Marcus Hook, they're post-punk powerchordy with melodies. So take that and add a little more of the power-chordy junk, and you got this release.

The weirdest one of the bunch is Piledriver on Suggestion Records (PO Box 1403, 58285 Gevelsberg, Germany). It's hard and pissed, but in an industrial type way. I usually hate that stuff, but it works really well on this release.

Sparkmarker 's "Atomos" 7" on No Idea is really good (PO Box 14636, Gainesville, FL 32604-4636). DC influenced to a degree, but with faster rhythms. Really interesting lyrics.

Lastly, I must mention 7 Year Bitch's new release Viva Zapata. Since I saw them I haven't been able to stop listening to the album. It's very good. Check it out...

Ok, I'm now going to be doing mailorder for my job at Comic Relief. If you are interested in old, Gold and Silver Age or Underground comics over $10, you might want to look for an upcoming ad in the Comic Buyer's Guide which will list our stock with prices. If you can't get the CBG, write me at Comic Relief, 1597 Haight Street, SF, CA 94117 and we can see about sending a list. Send a self addressed stamped envelope if that's all you want. Hope to hear from you soon.

Hey Trashmeisters! You lucky fucks have two new TEENGENERATE records to gnaw on. Munster has released last years "Audio Recording" in the 10" format, heretofore available only on CD. This great little chunk of punk rock has covers of "Wild Weekend" by the ZEROS, "Baby Doll" by CHUCK BERRY, and "Burn My Eye" by Dennis Tek of RADIO BIRDMAN fame.

The second TEENGENERATE release is on Sympathy and has a strong DEVIL DOGS song "My GTO". Especially excitable is the cover of the DIRTY LOVERS "All I Want". This is also on the desirable 10" vinyl format.

All that hype about Fink, Fifi, Sammy and Shoe (suck) is just the tip of the iceberg. TEENGENERATE really are one of the premier garage punk bands in the world. Their record output is consistently great and the live shows are awesome. Long live TEENGENERATE.

The STATICS have a full length LP out on Rip Off. Zack, Diane and co. have laid down some blistering tunes. Of immediate interest are "Do The Russell Quan" and "Police Station". Hopefully the STATICS will tour soon to support this disc.

Those bad, bad Basques, LA SECTA, have committed more blatant Stoogisms. On their new UK release on Yep Records they crack you upside the head with "Kill-A-Cop" This caustic little fucker makes Iggy wish he still had that much testosterone to spew about freely.

Those bastions of bad behavior from good ol' Ohio, GAUNT, continue to amaze the nonchalant corn-pone punks. This month's submission, "National Postal Museum," has two top-rated punk ditties. These guys make it all seem so simple, but this is no formula punk-rock. Many fans struggle with the ongoing dichotomy of GAUNT versus NEW BOMB TURKS - who rules the fuckin' gutters and gulleys of Columbus?

Ok, pop-punk P.C. milquetoast fucks, let's tread on some ever so delicate toes. BAD VULTURES outta Japan continue to turn the Oi world on its ear. For 10 years these men have screamed and pummeled their way into your heart and into your groin. Last year the band compiled three of their infamous skinhead anthems into a shouldering 7" called "High Vultage". Side A is comprised of "Gang Up" an amazing treatise on FEAR from the "Gang Up" EP from 1987. Side B contains Oi, Oi Power" from Japanese Movement Compilation (1988), and, perhaps the most powerful song on the record "Out Of Control" from the "Oi of Japan" comp. circa 1985. This raw shit puts hair on places you hadn't even speculated about. Other Oi bands from Japan appear to have embraced the coarse, blood curdling vocals of the BAD VULTURES; i.c. BULL THE BUFFALOES. We have to have a new album by these devastating Oi masters in the near future.

On the Italian front, four interesting albums have emerged. Three of these beauties are on the Twins label out of Como, Italy. First we have NABAT "Live Alla Morara '92". This band, old school Oi veteran put on a good live show with good sound quality. This is an apolitical Oi band. They do a nice cover of "If The Kids Are United" by SHAM 69. Next on the agenda there's KLASSE KRIMINALE with "I Ragazzi Sono Innocent" the new and third album by the very popular and still extant Italian Oi band. This band remains apolitical and "gives good inspirations for the new Rebel's generations". Good singalong shit.

Finally on the Twins Recs we have THE STAB with "Nessun Ribelle", a newer band with some ex-members on NABAT. A quality mixture of 1977 punk values with high energy. We shall forgive the one reggae song. In-

tent upon their mission, these blue collar-working class stiffs from Bologna show their mettle.

Lastly we come upon a STAB record on Dim Recs out of Germany with decent material from 1990-1991 including some demo tapes. All in all a good cross section of the last four years in Italy with NABAT's roots fully exposed.

Ya know how you thought it was safe out in the suburbs of Foster City, CA with the cute canals and sailboards? WRONG! RADIO ACTIVE LUNCH have concocted an extremely dangerous seven inch with a grinding, crushing full-facial blunderbuss. This shit makes Carcass look rather pedestrian in comparison. Fast and loud, this reduces your body to so much protoplasm, your organs just a clutter of giblets. This must be heard at once by all DISCLOSE fans. Listen to "10 Pounds Of Tots" while you relax around your crib. Brutal! Contact the band at Radioactive Lunch, 1211 Beach Park, Foster City, CA 94404.

LOS CRUDOS, Chicago's finest, grace you with a new 7" called "Las Injusticias Caen Como Pesadillas" this great band is a prime example of superior music and intelligent heartfelt lyrics meshing as one. "All we ask for is justice, all we want is unity, it would be nice to have freedom, but they give us shit." Records available through Lengua Armada, 2340 W. 24th St., Chicago, IL 60608. "Nunca Olvidamos, torture is the method of the enemy".

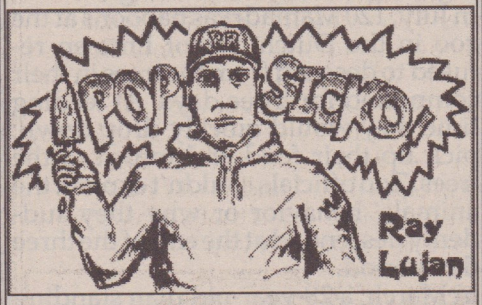
STAB FROM THE PAST DEPT.

Do you knuckleheads know the band BOMB SQUAD from Texas? In 1982 they put out the completely punk single called "Tomorrow The World Ends/There Is No Defense" every song is drop-dead excellent fast punk rock, with deep gruff vocals. The songs "Warhead" and "Riot Riot" are total classics. BOMB SQUAD also had an LP from the same vintage called "Children Of War." Network with your local used record merchant for these items.

A Canadian gem you should unearth is RIOT .303 punkin' the fuck out with their little single "Crowd Control" from 1982. DOA + Subhumans fans will find this to be a tasty little morsel. Two exceptional songs are "Drugs" and "Guerrilla Warfare Man". Get it, if you can.

For you, my fortunate one, one last massive dose of extreme Oi. CANNONS from Japan have a powerful as fuck 7" Oi slab available on the great Vulture Rock label. "Guts And Truth" makes you feel all strong and confident inside. "Aggro Knuckle" + "Rising Sun" show off the rough singing style and classic Oi sensibilities of this up and coming band. Order yours from: Vulture Rock Recs, PO Box 40687, Albuquerque, NM 87196.

'Til next time - see you in hell.



Hey, welcome to pop-sicko column number whatever. I'm finally getting into a groove on this baby as this is my second column in two months. Whoa! I'd better sit down for a sec. OK, now that I'm refreshed, here we go.

First up is the SOFTIES EP on Slumberland (P.O. Box 14731, Berkeley, CA 94712). This duo includes Rose from the legendary late great Tiger Trap. You know, summer just hasn't been the same without them. Oh those misty water colored memories. Needless to say, this EP is great. Stripped down to just two guitars, this has four great twee pop tunes that are very reminiscent of the Carousel. Also on Slumberland is the BOYRACER "More Songs About Frustration and Self Hate" CD. A great CD of lo-fi amateurish UK noise pop with an emphasis on guitar feedback at times. This is along the ways of early Creation stuff with some great Pavement-esque ditties tossed in as well as some acoustic numbers. Quite eclectic with morose song titles thru and thru.

The ODES "Meltaway" 45 on Merge (PO Box 1235, Chapel Hill, NC 27514) is cool Love Child sounding stuff. The female singing side of Love Child. Tiny voiced singer backed by noisy dissonant playing. A strong two song single. The REVELERS "Walking Thinking" 45 on Shimmy Disc (J.A.F. Box 1187, NY, NY, 10116) is upbeat jangly pop with almost a New Zealand feel on one side and a roots rock-n-roll feel on the other. Perky happy stuff. Also on Shimmy Disc is the BULKHEAD "Gas Giants" LP. Although their earlier stuff was more straight forward college radio, this has a low budget feel with weird riffs tossed in. More along the ways of Sebadoh and the Archers of Loaf. A good LP of mid-tempo dissonant pop. The VERSUS "The Stars Are Insane" CD on Teenbeat (PO Box 3265, Arlington, VA 22203) is an awesome disc in the dissonant pop vein with cool boy/girl singing. This sounds like the LP that Sonic Youth have been trying to make the last few years. Great dynamics guitar wise as well as great indie pop-ish tunes. I saw these folks a couple of times recently and they're just as great live.

The NAPALM SUNDAY "Musical Chairs" on Record Cellar (6832 Bustleton Ave., Philadelphia, PA 19149) has a cool mid-80's guitar college rock feel. You know the Hoodoo Gurus meets the Smithereens with a 'guys into pop' rocking out feel. These guys have fun and you can hear it. PURE JOY who moved on to become Flop have their debut album released after the fact on Flydaddy (PO Box 4618, Seattle, WA 98104-0618). Spunky Kinks-ish stuff with some great Rusty the flop dude tunes. Almost 60's-ish a la The Three O'Clock.

The 2 LINE FILLER "So Far Lost" CD on Break Even Point (c/o Cargo) is cool emo-ish pop punk a la J Church and Monsula. Emotional and catchy with those chunky emo rhythms and melodic harmonies. A must for latter Dag Nasty fans. The POLLEN "Bluette" CD on Grass (c/o Dutch East India) is a decent pop punk disc a la G-Whiz and All that has some great moments. Speaking of great, the new NOFX "Punk In Drublic" LP on Epitaph (6201 Sunset Blvd. Suite 111, Hollywood, CA 90028) delivers classic anthemic melodic punk. Right there with their last two great LPs. These guys got it down. OK, critics brood. The KNAPSACK "Trainwrecker" 45 on Goldenrod (3770 Tansy St., San Diego, CA 92121) is a great single in the Superchunk vein with a cool, droning yet powerful groove that gets pretty dang mad by the end. A pseudo local band I'll have to keep an eye out for.

Last up is the HERE KITTY KITTY "Kiss Me You Fool" CD EP on Iteration (PO Box 742, Benecia, CA 94510). A great sloppy pop disc in the sloppy pop vein (hey, it's late and I just want to go to bed). Cool pop tunes that have a guy singer in the Delightful Little Nothings/Tiger Trap feel.

Anyway, don't be shy about sending things for review or info on new bands to my attention here. I've always been a sucker for bands I've never heard of who can't play. Later.

10 9 8 7 6 5 4 3 2 1

COUNTDOWN TO THE MILLENNIUM

John J. Kohut

News from the "Dog Days"
....Hello Sirius, we read you 5 by 5....
Life in the other superpower.....
Special forces in the breakaway Chechnya region of Russia defeated an armed opposition group and then beheaded three of its members and displayed their severed heads in the central square of the capital, Grozny. An aide to Russian President Boris Yeltsin described the situation in Chechnya as "dramatically worsened."

If you are reading this, I guess he was wrong
Radio evangelist Harold Camping has predicted that the world will end by the end of September 1994 with the return of Christ to Earth. Camping is the owner of Family Radio and broadcasts his messages to the faithful on 40 stations. He warns that on September 6th or 7th "there will be signs in the sun, moon or stars of such a character that everyone in the world will know that something dreadful is about to happen."

Taster's Choice
In St. Joseph, Missouri, in July, a 41-year-old man was video-taped urinating into the office coffee pot at his job at Wire Rope of America. Authorities charged the man with assault, saying that he was trying to injure a co-worker. The office had installed the hidden video camera after complaints that the coffee tasted "funny."
On the 4th of July in Lanagan, Missouri, four men were charged with urinating and firing rockets into the 54,000-gallon water tank that services the town. Residents were told to boil water.
Speaking about the nature of life at the MacWorld Expo in Boston in August, astrophysicist and mathematician Stephen Hawking said that computer viruses "should count as life." Hawking noted that the viruses are parasitic systems that live off the host computers. "It says something about human nature that the only form of life we have created so far is purely destructive. We've created life in our own image," said Hawking.
A funeral home operator in Massachusetts was suspended for two years after he was caught digging up the ashes of two cremated bodies. He claimed that the next of kin had not paid for bills, complaining that they were inflated. In one incident he charged a widow $300 for the cost of digging up her husband's ashes.

Sign, sign, everywhere a sign
In July, 120 Mamadryas baboons at the zoo in the Dutch city of Emmen refused to descend from the trees in their compound for three days. At feeding time they would quickly drop down, pick up their food and return to the trees. Zoo officials couldn't explain the animals' behavior or why they suddenly descended at the end of the three day period.
In March, a 28-year-old man standing on a train platform in Saitama Prefecture, Japan, asked a smoker to put out his cigarette as they were both standing in the "no smoking" section. When the man refused, the non-smoker kicked him in the head, causing him to fall to the platform and die. An anti-smoking group has come to the defense of the non-smoker, entering a petition to the court which reads, "Keeping in mind the health risks from secondary smoke, the defendant is also a victim."

Call your parents
The Rev. Ray Davis, 94, and his 92-year-old wife Lois, fell in their Tulsa, Oklahoma, yard and lay there helpless for 38 hours in early July. Mr. Davis fell and broke his arm on his way to feed his dog one evening. Mrs. Davis, who must use a walker to get around, fell trying to help him. They were finally discovered by a county appraiser making his rounds. He noted that the Davis yard is difficult to see from the road.
Antony Hicks, a rabid British fan of Level 42, has changed his name to include the group's lineup and its album titles. Hicks is now legally known as "Ant Level Forty Two The Pursuit Of Accidents The Early Tapes Standing In The Light True Colors A Physical Presence World Machine Running In The Family Running In The Family Platinum Edition Staring At The Sun Level Best Guaranteed The Remixes Forever Now Influences Changes Mark King Mike Lindup Phil Gould Boon Gould Wally Badarou Lindup-Badarou."

The community thanks you
In Glenwood Springs, Colorado, a plumber working court-ordered community service hours in a state fish hatchery accidentally killed 122,000 Colorado River cutthroat trout when he turned the wrong valve and sent hot water flowing into an incubator.
Two employees of Delta Air Lines, a mechanic and a customer service agent, were arrested and fired over an incident in which they took an empty Boeing 737 on a mile-long joyride at the Tucson airport in August. The mechanic was also accused of suspicion of driving an aircraft while intoxicated.

Crawlspace
A husband who stalked his wife after she left him, secretly moved into a 21/2-foot crawl space under her new home where he watched her for about a week before his presence was discovered. The woman called police after hearing noises under her floor and stepping into a pool of his urine. Arriving after the husband fled, police found the space littered with clothes, cigarettes, food wrappers and a handgun. "The longer I dig into this case, the scarier it gets," said a detective.
Robert Shepard, 29, escaped from the South Central Regional Jail in Charleston, West Virginia, in June, using a rope made of dental floss. Shepard braided the floss into a rope the thickness of a telephone cord. The jail immediately suspended sales of dental floss to inmates.
After complaints from his neighbors, town selectmen in Peru, Vermont, ordered Ronald Williams to stop feeding dog food and cola to hundreds of rats on his property. The town temporarily evicted Williams, giving him $700 for lodging, while exterminators were called in to kill the rats. Town officials also ordered him not to resume his rat feedings upon his return home.
Investigators discovered that for the past six years workers at a Public Service of New Hampshire power plant have been taking home lobsters that are regularly sucked into a plant pipeline at a rate of 200 a day. A wildlife officer caught one employee taking 28 lobsters home to add to his frozen stash of 508.
Catholic Church officials in Portugal are calling for a boycott of RC Cola after ads appeared featuring a motorcyclist saying the words "take and drink," language used in the communion liturgy. Another set of ads proclaims: "The third secret will be revealed," which is taken as a reference to the Third Secret of Fatima, allegedly given to three Portuguese children by the Blessed Virgin Mary in 1917.
Officials in Florence, Oregon, called in

experts in hopes of identifying a green gelatinous blob that was discovered on a city street in August. Homes were evacuated and a four-block area was cordoned off after the blob began to curl pavement on the street.

Lawsuit Nation

• A 31-year-old prison inmate in Portland, Oregon, is suing the state because it refuses to provide him with dental floss, a policy which he says has caused him stress because he is powerless to fight tooth decay. Prison officials say that the floss can be used as a weapon or to "cut through bars."

• Also in Portland, a 405-pound, 36-year-old man is suing Denny's Inc. for $1.3 million because he says his weight qualifies him as "disabled" and the restaurant could not accommodate his needs. The restaurant's failure to provide a booth or chair big enough to support him left him feeling like "a clown on parade."

• A former student of the University of Idaho is suing the school for $940,000 over an incident in which he fell through a third-story window while mooning his friends. He is claiming "supervisory negligence."

According to a study published in the Journal of the American Medical Association, electromagnetic waves generated by cellular phones, radio and television stations, and CB radios, are causing electric wheelchairs to run amok, resulting in scores of mishaps and injuries. In tests by the Food and Drug Administration, a variety of brands of electric wheelchairs were found to be susceptible to numerous radio frequencies. During tests the brakes released and wheels moved uncontrollably.

A team of researchers at the Hitachi Ltd. Energy Research Laboratory in Tokyo claim to have invented the world's first self-reproducing automaton. In tests a centipede-like metal creature assembles itself from parts scattered about on the floor of the lab to a creature twice its original size. It then splits into two identical separate units. "As long as there is an endless supply of parts, the robot can multiply exponentially," said Yoshiaki Ichikawa, a member of the research team. He said that the creature uses microchips as its genetic codes and the pre-assembled components are its cells. He foresees programming the microchips to create random mutants that would only create "offspring" that could best adapt to a given work environment.

Officials have discovered more than 100 tons of German-manufactured pesticides at a dump near the Albanian village of Milot (population 3,500). The chemicals were legally exported to Albania as "economic aid" during 1991 and 1992. Inspectors who visited the dump for only ten minutes complained of dizziness and headaches. Located nearby are warehouses of grain and cooking oil, a school of 800 children and two blocks of apartment buildings. One school teacher said that almost all of the 800 students have skin infections. Also, over the last year, not one baby was born alive in Milot. Albanian officials fear that the barrels of toxics, including mercury, could explode in the summer heat.

Voodoo Troopers

In the face of a possible U.S. invasion of Haiti, military leaders there are spreading the word that they have a secret weapon to join the fighting, namely three "zombie" battalions. Many adherents of voodoo believe that the battalions actually include dead veterans of the forces that fought the U.S. Marine invasion of Haiti in 1915. Others suggest that they are some kind of irregular forces that may be dressed as zombies. On June 12 provisional president Emile Jonassaint addressed his people in a 2 a.m. televised speech urging everyone to use voodoo to repel any invasion force. The timing of the broadcast was set to coincide with the normal practice of voodoo rituals across the country.

Kohut's latest book, Rock Talk, co-authored with his brother Joe, and published by Faber & Faber, is available in most bookstores.

Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: CTTM, P.O. Bob 25682, Washington, DC 20007.

They've all gone insane!

Coming over to say goodbye before moving to NYC, Jeff Bale walks into the room and proclaims loudly (as he's wont to do) that the baseball players on strike should all be happy to be making what they are and are the sole culprits in the Major League strike. Since Jeff's departing for NY, I decide it's not worth the argument and let it slide. But poisonally, I think the fans should form a union and become a third party in the negotiations. They should then demand that the owners institute revenue sharing amongst themselves and subsequently work on getting both the owners and players to decrease their profits and salaries respectively so that ticket prices and concessions can come down. Now that's a solution, not only for the microcosm of baseball but for just about all aspects of living in a greedy capitalist economy. Jeff? Jeff? Too late, he's gone. I guess our loss is NY's gain. He He. Actually, I'll miss the old codger, but more in terms of playing records and going to shows than his increasingly conservative political views. There aren't too many old school people around any more that practice the cherished tradition of soundly booing a band you don't like...

Also in the moving department is our once prolific Katy Odell. Burnt out on punk and writing, she says she's found a cowboy beau and is moving to L.A. Yup, the model of sanity...

And speaking of over-the-edge, if you read the interview with Jello in the recent *Flipside*, keep an eye out there for a response from yours truly. Trying to keep one's feet firmly planted seems to be a real chore for some folks lately. If Kevorkian is Dr Death, then Biafra is Professor Paranoia. Down Jello, down. Maybe John J. Kohut is right with his end of the millennium shit...

Ever incredulous at how one can be misinterpreted by people who should know better (a charitable way of saying that someone is either stupid or lying), I'd like to correct a couple of things I've read lately in other zines. First off, I think it was in *Punk Planet* where they list records "banned" by MRR in a separate category from the other records they review. Since they ostensibly started their zine as a response to MRR's narrowing of musical focus, it seems weird to find just ONE record listed as "banned" in their latest issue. Guys, first off, it's not "banned," it's "rejected." Banning implies an attempt to snuff something out, to prevent the public from being exposed to it. Rejecting is merely saying it's not what I want to cover. With such linguistic luminaries as Lawrence Livermore writing for you, I'm shocked, shocked I say, at such a flagrant misuse of the English language. And since Larry was MRR's "best col-

umnist" and a "real writer" (or so says L.L. hisself), I just can't believe you haven't checked this out with him first. Secondly, I reject at least 10 RECORDS A DAY. You're falling down on the job!! I'D PAY to see you have to review all the crap we pass on...

I was also reading Kent McClard's zine, *HeartattaCk*, also created as an alternative to MRR's changes. Glad to see he has learned that maybe he too should do the zine he wants to do instead of what others want him to do (though I find it funny that both aforementioned zines, while so based on being what MRR is not, look so much like MRR in format). But my beef with him is to his statement that I am *only* applying a musical criteria to what we cover. Kent, for the zillionth time, we continue to apply BOTH a musical and political criteria, something that we've always done, and something that hopefully even you can grasp someday. I mean, how exactly did you figure that after we came out with our "Major Label Issue"? Duh?...

And finally on this topic, I read in one of these two zines that MRR no longer covers hardcore. Oh brother. Forget credibility gaps, this is a synapse gap. Seriously though, I am glad that these alternatives to MRR have come into being; it's a good sign for the ever-broadening 'punk' scene (I use that term loosely)...

On to other matters of lunacy, it's just awesome to watch this country slide further and further into insanity, watch the monied special interests control the parameters of political debate (like on health care), and yet the general public remains as stupefied as ever. Since they're not *all* on Valium or smoking dope, you gotta recognize that television should definitely come under the auspices of the Food & Drug Administration, just like they wanna do for tobacco. TV is the most powerful, addictive and brain-damaging drug ever synthesized. Dangerous shit, so be careful using it...

And did you see where they want to suspend the OJ Simpson trial for a couple of days at election time because they're afraid that people won't bother voting due to being glued to the TV set. Aaaaiiiiyyyyeeeeee!...

By the way, does anybody have the statistics on the personal worth of the individual members of the Senate and upper echelons of the Judicial branch? I'd love to get a gander at just how much money it takes to become a powerful participant in "making our democracy work". Folks, there ain't never gonna be any change for the better, any movement towards a real belief in democracy working for all of us, until there is economic democracy. Remember that phrase, "economic democracy." It's the one issue that the media and politicians don't want to see discussed, and yet it's at the heart of most all our societal problems (like crime, unemployment, health care, housing, drugs) and central to any non-band-aid solution. Madness...

Hey, there was an article in the local paper, backed by mucho statistics, that people who are laid off from their jobs through no fault of their own (as opposed to those fired for poor performance) end up having a higher rate of violence than people who have a history of aggression or alcohol/drug problems. With all the layoffs these days, we got a whole new segment of society to lock away. Economic democracy, anybody?...

Here's more craziness. Matt Wobensmith recently left MRR because, in essence, it wasn't PC enough. Ben Weasel is waiting till the end of the year to decide whether to stay or go, based on whether it is, in essence, too PC. Help!...

Did you know that The Offspring, the band that seemingly didn't write a new song for like 4 years, just sold their *millionth* record?!? That's right, certified platinum, according to Mr. Brett of Epitaph. (Notice that I didn't say Mr. Brett of Bad Religion, since he has left the band because he could no longer stomach being on a major and found it hypocritical. Good for you, Mr. Brett). And contrary to all the rumors, Epitaph is not connected to any major, and is distributed through all the same channels that A.T., Lookout, Dischord, etc use (which does, however, include the major-owned Caroline and Relativity distributors). But Epitaph does indeed play the 'business' game that the majors do, including billboards, ads in chain stores, ads in slick mags, etc. (and on the cool side, ads in just about every fanzine on the face of the earth). On one hand, it's neat that they do so much for their bands and have dumbfounded the majors with their success (sold more Offspring on an indie than Green Day has on a major?), but on the other hand, they *are* fully emulating the corporate business approach. That can get pretty 'rocknroll' in the bad sense of the word, as testified to by a lot of people who went to the recent Epitaph 3-day extravaganza in Los Angeles...

Gosh, it seems like just yesterday that The Offspring was opening for Cringer at Gilman. Has their success rubbed off on J Church, heirs to Cringer? Well, our own (is he still working here?) Lance Hahn is now on the road in the back-up band for major label 'artist' Beck. (By the way, Lance Hahn went to L.A. just when Lance Ito was appointed judge in the OJ trial. Has anybody ever seen either of these short, Asian Lances in the same room? Hmmmm). When trying out for the band, Beck said he remembered Lance from when *he* opened for Cringer in Germany some years ago. Lance, somewhat embarrassed, couldn't remember Beck at all. As the world turns...

And, while on the subject, I'd like to thank Total Chaos for putting MRR's address on their latest LP insert, telling people to write us for info on the "punk/anarchist movement." Well, I'm sure *Profane Existence* is cringing at that tag being put on us, and so what if they listed our old Berkeley PO Box, fact is that a lot of people who never saw MRR (and mostly seem to be from Texas) have bought that record and written in. Very nice thing to do...

I'm so relieved that the 'major' music magazines are now the experts on punk rock. Besides hearing that Long Gone John of Sympathy got a full page in *Rolling Stone* (the world *is* getting weirder by the minute, I swear), I was even more gratified to hear that Green Day got such a large piece in *Spin*. Pretty cool that the writer claims 'the crowd' at Gilman was howling "Kill the rich rock star" or whatever while Jello was getting beaten. Yeah, a crowd of one. I took it as a compliment when the band slagged me, but I wonder what the writer meant when he called me a "fanatic"? Fanatic in saying major labels, their promo people and kiss ass media parasites are bullshit? Fanatic in preferring the vinyl format over CD? Fanatic in trying to keep MRR outside the influence of these slugs? Or maybe fanatic in using MRR as a way to rally opposition to the corporate way of "doing business"? In any case, I'll take that as a compliment too, any day...

Finally, did you catch the movie "The Mask"? Did the drummer in the night club scenes look familiar? The band playing that cool swing music was the Royal Crown Revue, made up of at least 4 of the famous Stern Brothers, of Youth Brigade fame. Crazy, man, crazy!!!

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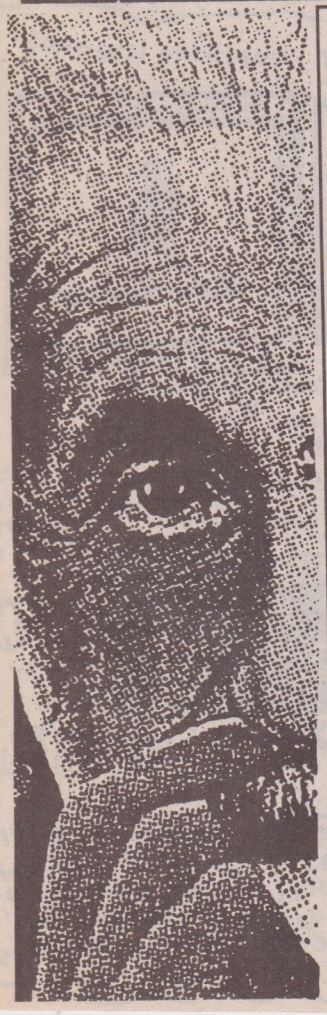

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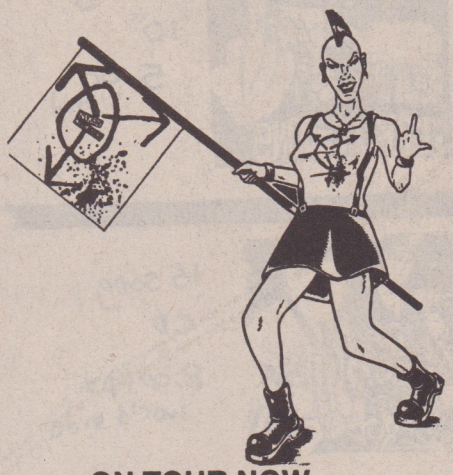

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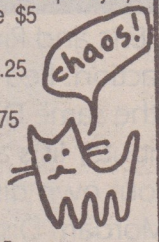

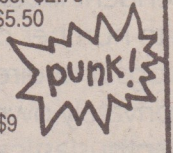

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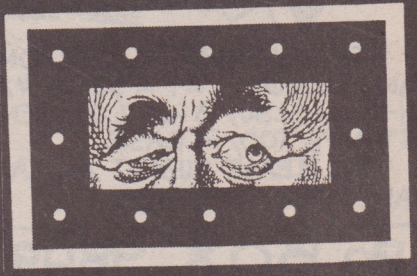

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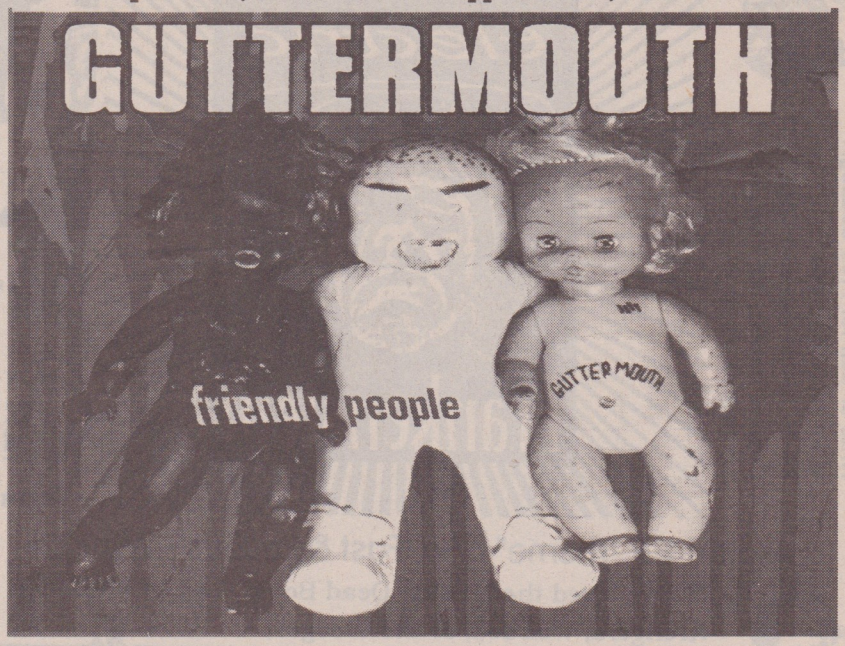

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MRR NEWS

OCTOBER, 1994

Page 1

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

YO-YO A GO GO

by Jim Tracy

Over fifty bands and 1500 fans descended on Olympia Washington for the YO-YO a Go Go festival. (July 12-16). With a broad variety of musical styles and corporate allegiances the festival presented a good look at the altered states of independent (and not so independent) music.

The festival was fun most importantly. Pat Maley, Michelle Noel, and Kent Oiwa organized the event. The three have been long under recognized in the Olympia scene and pulled of the show smoothly.

Truly mind blowing performances were given by the Mukilteo Fairies, Some Velvet Sidewalk, Rancid, Fag Bash, Team Dresch and Kicking Giant. The crowds were blown away by Japan's Bloodthirsty Butchers and Copass Grinderz. There were low points as well; many bands seemed to have one foot in the corporate grave.

As with most other independent ventures these days, the line between "corporate" and "Do It Yourself" was blurred. Not many people asked why the major-label Beck was playing at the festival. In 1991, a similar Olympia shindig, The International Pop Underground Festival, prohibited representatives of "The Corporate Ogre" in their propaganda. The Yo-Yos' program sheepishly admitted that passes were sold to A+R scouts.

The reason why there are so many contradictions in punk in general is that there is a genuine widespread interest in it. Many bands and labels seem to become very unclear on where to go when their friends are whisked away by David Geffen and his ilk. The option of quitting work, then recording and touring on someone else's bank account seems all too tempting. However, given the compromises (political, personal, artistic–see MRR #133), the blurring of the ethical lines in punk is a threat to the very struggle which created D.I.Y. in the first place. The question is: Where to go from here ?

The most logical thing it would seem, is to create distribution networks so independent artists can make an honest return on their efforts. K isn't the only record label utilizing Alternative Distribution Association (ADA). The "anti-profit" folks will probably cringe at the thought of it, but the bottom line is that we must create ways for punks to be less dependent on outside systems (like working shitty jobs.) It is time to reinvest in our community and give the big guys a run for their money by creating a totally independent large-scale distributor..

All said the festival was a blast, despite the fact the a lot of fans and bands played follow the leader (bad self pitying shoe gazing) the YO-YO survived due to the dedication of its organizers. Hopefully festivals like this suggest that we can build an international network of Do-It-Yourself. It will be interesting in the next few years to see how "punk" saves itself from the seven headed hydra of corporate boredom.

P.S. Thanks to our Olympia hosts Cassidy, Jovita, Shannon and Sharif.

THE CURIOUS DEATH OF KURT COBAIN

Though Kurt has been dead for only a short time his death has already been forgotten. For almost immediately the focus of the situation was on his memory (symptomatic of our nostalgic society) or suicide (symptomatic of our overly psychological society). Local news stations sent reporters to local High Schools and Junior High Schools to report that no kids have yet taken their own life to emulate Kurt.

The focus was suicide. When ever we heard "Kurt" we soon heard "suicide." Almost immediately Mtv, and other stations, were set on putting him in rock'n'roll heaven–Jimi, Janis, Jim, Kurt. The quote repeated over and over on KNDZ was of his mother, "I told him not to join that stupid club."

Clearly the media was pre-conditioned to accept not just the death of Kurt Cobain, but his suicide. Early in the day of April 8th reports said the words, "alleged suicide." By night and by the morning newspapers, we no longer heard that word "alleged." Was it that the media was anxious to release a story that had some sort of definite end? That is, instead of "death unknown" or "under investigation," was the media quick to get their story out that was only all to fitting any way; a stormy rock star who takes his own life. The mold was set, and they made Kurt fit into it. Or was it that both the Seattle Police, FBI, and the Seattle newspapers were too lazy to investigate the death of a "loser" rock star. (How much has the SPD turned up on the death of Mia Zappata? Kristen Pfaff?)

It seems ironic that soon before Kurts death, we hear that the death of Jimi Hendrix may be reopened for investigation, over 20 years after the fact. And after reviewing the details I am about to present for you we must wonder, when will Kurts death be properly and thoroughly investigated?

Conflicting Detail

I must admit that I, like the popula-

Continued Page 4 Col 1

COBAIN ON ICE from Page 1 Col 3

tion, believed that Kurt had committed suicide. But by simply reading the Seattle Times and Post-Intelligence, we know this may not be the case. That at least, Kurt did not die according to how we are told he did.

Seattle local independent investigator Richard Lee, however, did not buy into this. "I knew when I went to Kurts house on April 8th and I saw private security, not Seattle Police, around Kurt's house that something was suspicious."

Since April of 1993, Richard Lee, through the wonders of home video cameras and public access cable stations, has his own weekly TV show.(1) In this time he has investigated and broken such stories as the FBI cover up of their knowledge of an Army-Skinhead connection involving the stealing and selling of weaponry. The article is waiting to be printed in the Seattle Weekly.

Now Richard is focusing his time on the police fumbling of facts and evidence concerning the death of Kurt Cobain.

The following inconsistencies have all been covered in Richard Lee's program, *Was Kurt Cobain Murdered?*. Here is a brief presentation to the uninformed.

– The April 9, 1994 edition of the Seattle Times shows the now infamous picture of the right half of Kurts body as well as the floor to his right, laying perfectly flat on his back. It was reported, however, in the P-I that Kurt shot himself in the left temple—an exit wound on the right—yet, there is no blood on the floor nor his body.

– It was reported that Kurt used a 20 gauge shot gun, which in itself seems extreme, to shoot himself. A 20-gauge shotgun is about four times as powerful as a .44 magnum, which in itself is capable of blowing ones head off. At such close range, and as morbid as it is to even think this, would there really be any remnants of Kurts head if he actually shot himself with such a powerful gun?

Along with the report of "a trickle of blood by his right ear" the idea of Kurt, at least, using a shot gun to shoot himself, is obtusely inconsistent.

– It was reported that heroin was found in Kurts body which brings up several points. If Kurt took the heroin by shooting up, being left handed, how plausible is it to think that he wound have taken the time to roll his sleeve back down and button it. Especially when he was in soon enough time going to shoot himself anyway.

If Kurt was intending to kill himself, what is the purpose of using both a large dosage of smack AND a powerful gun to carry out the deed? It would seem that either one is more than adequate. Skeptics may say that perhaps he wanted to be euphoric when shooting himself. That he wanted to go out high. I would respond to this by saying that one, a lesser dosage could have been taken to achieve that high. (Though it is said that frequent users are able to handle larger dosages.(2)) Two, with such a large dosage of heroin that Kurt is reported to have taken, would he still have the physical capacity to shoot himself or the mental concentration and determination to do so? I don't think it controversial to say that a person under stress or depression feels it less so after he has taken drugs or alcohol. Three, it is not even clear that Kurt shot himself *at all*. (At least not with a high powered shotgun.)

– The "suicide" note has been reported to be found in the house but also next to Kurt in the room above the garage. (Perhaps only a semantical error but certainly a physical difference.*) The importance being that if the note was in the house and not near the body than perhaps it *is* only a, "letter to the editor," as Courtney Love described it. Barring the parts of the letter that Courtney would not read for us, there is nothing in the letter that would even suggest suicide or death. The letter is better suited to answer the question *Why is Nirvana breaking up?* than it is *Why did Kurt kill himself?*.

– If Kurts body had been lying for 2-3 days before discovery, than why was it not discovered by Seattle Police when they went to visit his house following up on a missing persons report filed earlier that week.(3) Certainly they would have seen his body or the television set that was left on.

– How plausible is it for Kurt's body to lay perfectly neat and flat when he is reported to have shot himself in the head.* With such a powerful blast, would not his body have been turned or bent even the slightest? His body is more in the position of having been dragged there by someone than it is of Kurt putting himself there.* Though it is very possible, maybe even plausible, seeing, from the infamous photo, Kurts body lay so neat and flat after he had taken heroin to die seems intuitively suspicious.*

– A private home video taken the morning of discovery submitted to Lee and shown on his show, shows the very top of Kurts head and his stringy blond hair - no blood.

– The May 11th edition of the Seattle Times reports of numerous attempts of cash advances on Cobains credit card, which had been canceled by Love when she realized Kurt was missing (4), the week before his death. An attempt was even made at 1:35 am, April 8th, the day Kurt's body was found. Though the Times concluded this as an, "unexplained charge." Meaning that the location and items of purchase are supposedly unknown. However, when Lee contacted Seafirst Bank, who had issued Cobain's card, their department told him that the place of any attempted charge is noted—to prevent against fraud. So the locations of all the attempts on Cobain's card can be traced. But it has not been.

Lee also points out that if the person with Kurt's credit card had tried to retrieve cash from an ATM machine, then out there somewhere is a photo of what might be Kurt's killer. (Or at least someone involved with his death.*)

Some Concluding Thoughts

How can the Seattle Police conclude that there is, "no foul play," when someone is using Kurt's credit card at the very moment he is lying dead? Just how naive and lazy are they?

People must demand to know now why one of the world's best know rock stars is allowed to die with little to no investigation. We must also demand to know how he really died. If Seattle's best known figure, behind only Ken Griffey, Jr, can be killed in such fashion, then what could be gotten away with to Joe Citizen?

(1) Wednesdays, 11-midnight; ch:29 most areas in Seattle.

(2) It can only be speculated by those other than Kurt himself how often, if at all, he did use heroin.

(3) This is an assumption on the procedure and follow through of the Seattle Police Department.

*(4) A curious thing to do.**

** All sentences with an asterisk after it is a thought or comment of the author and cannot necessarily be contributed to Lee. Nor can it be contributed to the author as an exclusively original thought.*

An interview with Richard Lee by John Nero will be featured in the next Lumber magazine. Contact John or Lumber at: 2717 NE 75th St/ Seattle WA 98115.

THE HIDDEN CASUALTIES OF THE PERSIAN GULF WAR

The mainstream media frequently trumpets that we only lost an estimated 300 soldiers in the Persian Gulf War. Don't believe the hype. Returning veterans have been reporting what is being called "Gulf War Syndrome". GWS is characterized by respiratory difficulties, immune system disorders and muscle spasms. It is estimated that 2,400 veterans have died from GWS already.

GWS is caused by a combination of war related factors, including inhalation of smoke, pollution from burning oil wells, experimental drugs administered to soldiers, radiation from handling uranium shells.

The California Association of Persian Gulf Veterans (CAPGV) held a memorial day protest in Santa Cruz to call attention to GWS.

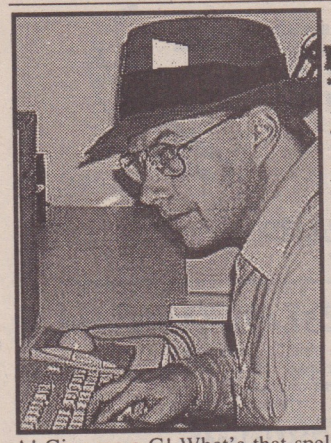
Soldiers and their families have been reporting symptoms of GWS since the war, but the Defense Department and the Veterans Administration deny its existence, saying that the symptoms are stress related. Funny, last time I checked it was impossible to get cancer or Brain Tumors from stress.

Currently there is a lawsuit against 10 chemical companies which sold weaponry to both the U.S. and the Iraquis. Ant-war groups have lent their resources to CAPGV. This unlikely coalition has become surprisingly strong.

"After the Gulf War ended, the organizing ended," said Erik Larsen, a Gulf War resister involved with the CAPGV's organizing efforts. Now, some of the victims are speaking out. "They have been jerked around for three years." says Larsen "and now they're tired of it."

For more info: CAPGV PO Box 3661, Santa Cruz, CA 95061 (408)476-6684

This article draws heavily from Gulf War Vets & Resisters Demand Health Care by Mike Greer NFAPW July 1994.



LEFTY HOOLIGAN

Keep those news clippings coming in to me, c/o MRR, about things you want me to cover.

...ALL THE NEWS THAT FITS...

HOOLIGAN OPINIONS... Okay, it's flashback time. Give me an F! Give me an R! Give me an A! Give me a G! What's that spell? FRAG! If and when the US military invades Haiti in order to "restore democracy," active duty soldiers can frag their commanding officers, in order to make the price of any such invasion as high as possible. The term "frag" comes out of the Viet Nam war, when soldiers used to toss fragmentation grenades at commanding officers who proved to be brutal disciplinarians, or who habitually placed their troops in excessive danger in the field. Officers were offed in numerous other, more creative ways, and the general revolt of soldiers and sailors during that war is probably Reason Number One why the US withdrew from Viet Nam. Today, the US colossus is standing, poised, about to bully a Haitian military regime the US used to support out of power in order to install a more cooperative government. A 7/26 *SF Chronicle* article describes how the US is pretty much going it alone against Haiti, with nearly every country in and around the Caribbean having been invaded, occupied or destabilized by the US in the last century, and so far not very interested in helping the US with its invasion plans. And you can bet that the impending US invasion has absolutely nothing to do with principle. Instead, it's about halting that embarrassing flood of refugees fleeing Haiti by boat for US shores, and making the government of Haiti more "responsive" to American pressure. After all, we could arm the Haitian people to defend themselves against the Tontons Macoute and to overthrow the current military regime, except that the US government would then have to deal with a bunch of well armed, very poor and very pissed off Haitians. The fact that the US government never acts except in its own imperial interests has not prevented splits from developing in the present day, much decimated peace movement, not to mention the arthritic Left over US military intervention. Some folks wish to restore Aristide to power in Haiti so bad they're publicly wringing their hands, Lady Macbeth-style, while privately willing to look the other way at a US invasion. Who knows, by the time you read this, US soldiers may already be patrolling the streets of Port-au-Prince. Whatever the case, just aim those automatic rifle crosshairs about chest high. I hear that officer medals and ribbons make a convenient target...

CREDIT WHERE CREDIT IS DUE... The boxed item in last issue calling for people to organize against a Labor Day racist skinhead concert in San Bernardino County was submitted to MRR News by Jason Germ. Thanks, Jason...

SECURITY LIKE SWISS CHEESE... On July 20, the Defense Information Systems Agency admitted that computer systems to "include, but [...] not limited to" ones used for ballistic weapons, research, ship and aircraft design, military payroll and personnel records, procurement info supercomputer modeling of battlefield conditions, and, yep, computer security research, have been compromised by hackers via the Internet. The 7/21 *Chronicle* describes how such hackers insert sniffer programs into a host Internet computer to detect passwords which the hacker can then use to break into the secured computer network proper. And if they're entering military and government computer systems so easily, think of the intrusion they're making into corporate, academic and commercial networks connected to the Internet...

IT'S NOT JUST A JOB, IT'S POVERTY... In 1979, one in eight workers earned poverty-level wages. In 1992, one in six. Only 7.7% of working families with children lived in poverty in 1977. In 1992 its 11.2%. America's laboring poor work real hard, sometimes holding down two jobs. Yet, according to the 7/17 *SF Examiner*, they aren't able to make ends meet. Lost between the "political rhetoric about the burdened middle class and the dysfunctional welfare class," the working class poor in this country at or close to the poverty level number officially about 20 million. Another *Examiner* article on 7-24 reveals how US corporations are using the "free trade" of NAFTA and GATT to export jobs, poisonous pesticides, and even outdated, mislabeled and dangerous pharmaceuticals to the Third World. Shit wages, 60 hour work weeks, and deadly working conditions are invariably the results of "free trade." Time for a little social revolution...

WARNING LABELS ON WORK... 16% of violent crimes occur at work, according to the 7/25 *Chronicle* and a recent Justice Department report. And they're not all disgruntled postal workers...

JUMPING THE GUN... A 7/28 *Chron* reported how there's a growing group of young, upwardly mobile professionals—Yuppies that is—starting to appear in Mexico as a consequence of NAFTA, along with exclusive nightclubs, sports bars, and no doubt tasseled loafers. At the same time, an 8-4 *Chron* article stated that the fruits of NAFTA are slow to ripen in Mexico. While trade with Mexico has been brisk, US investors have been hesitant, in part because of the Zapatista rebellion in southern Mexico. And the Mexican stock market (Bolsa de Valones) continues to experience capital flight. Can anyone say "die Yuppie scum" in Spanish?...

STRANGE BEDFELLOWS... Hungary's new post-Soviet bloc government, comprised of an alliance between the Socialist Party (the former CP) and the Alliance of Free Democrats founded by former dissidents and intellectuals who opposed the Communists, has introduced a "crisis" austerity budget, according to the 8/1 *SF Chronicle*. Staggering budget deficits, runaway inflation and a troubling trade imbalance will be countered by raising consumption taxes, removing state subsidies from failing companies and curtailing government welfare program spending. From state capitalism to multi-national corporate capitalism for Hungarian socialism in five short years...

MALTHUS RIDES AGAIN... Based on a projected global population growth from the present 5.5 billion to 10 billion in the year 2050 physician and anthropologist Dr. Warren Hearn declares humanity a planetary malignancy...

YOUR TAX DOLLARS AT WORK... Ken McGill sent me a packet o' stuff on Zaire recently. It seems that while everybody has been concentrating on civil war, genocide and refugees in Rwanda, the neighboring country of Zaire, where many of the Rwandan refugees are winding up, is also coming apart at the seams. International pressure moved President-for-Life Mobutu to accept elections for a multi-party democracy in April 1990, only to see Mobutu use every method at his disposal to sabotage the completion of this process thereafter. Supported by the military, he has attacked and arrested opposition leader Tshisekedi, voted in as Prime Minister by those elections until replaced by the President with Kengo; set about arresting and systematically "disappearing" his opponents; and looted the economy of up to $5 billion so that Zaire's infrastructure is collapsing under inflation rates of 8800+%! After Mobutu relinquished "big-man rule" and before he deposed Tshisekedi, two regimes governed Zaire, the elected one in the capitol Kinshasa and Mobutu's from his palace at Gbadolite. Now, there's the phenomenon of "no-man rule," with the cities and countryside of Zaire being pillaged by "soldiers and roaming gangs of thugs and bandits" according to the 5/24 *New York Times*. And, of course, the US recognizes the legitimacy of Kengo's government. For more info, and what you might do, write: Ross & Green, 1010 Vermont Ave., NW, Ste. 811, Washington, DC 20005, and the Zaire Network Office, 1511 K St., NW, Ste. 925, Washington, DC 20005.

STILL NUMBER ONE... The 8/4 *Chronicle* has the figures. The US is still the leading arms supplier in the world, holding 55.8% of the market in 1992 and a whopping 72.6% in 1993. Makes you proud to be an American...

WOODSTOCK SOUTH?... The *SF Chronicle* of 8/6 announced that the Zapatistas were holding a convention in San Cristobal de los Casas, Chiapas, Mexico on that day, hoping to unify the Mexican Left in case Mexico's PRI organized national elections prove fraudulent, as usual. It's being called a political Woodstock by folks other than me, and the 8/11 *Chron* gives some interesting descriptions of events at this National Democratic Convention. There were even thunderstorms and mud. The EZLF so far has managed to exploit its international media connections to keep the Mexican government from harassing or disbanding this convention. I only hope this is a sign that the Zapatistas are prepared to go beyond their indigenous, parochial politics to spark a real social revolution across Mexico. That the entrenched, corrupt PRI intends to arrange accidents for opposition candidates and stuff ballot boxes is not in doubt. What I want to know is if the US southwest—Aztlan for the hopeful—figures into the Zapatista's plans...

SAN FRANCISCO, UBER ALLES... Mayor Jordan plans to place a measure on the November ballot making it illegal to sit or lie down on public sidewalks in almost every business and commercial district of San Francisco from 7 am to 10 pm. (8/11 *SF Chronicle*). Is this guy running for governor or what? He sure is out goose stepping Governor Wilson. Also, it gives a new meaning to the phrases "sit-in" and "sit-down"...

WELFARE FRAUD, REVEALED... In a sampling of payments to just nine Pentagon contractors, goofs amounting to $22,000 a day and totaling some 87.6 million in overpayments were found, according to congressional investigators and the 8-12 *Chron*. (In millions: $47 Texas Instruments, $24 AT&T, $7.5 Rockwell International, $3.6 Harris Corp. & $2.2 Tracor Inc. The rest is petty cash.) But, you know, those black welfare mothers are the real problem...

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THE MAFIA HAS THE BOMB... Almost. The 8/13 *Chron* describes several arrests in Germany of smugglers transporting small amounts of bomb-grand uranium 235 and plutonium 239 from the former Soviet Union. The same ish reports how concerned the FBI is about nuclear smuggling, calling it the " 'greatest long-term threat to the security of the United States' since the Cold War." The 6/14 *Chron* states that perhaps as much as 500 grams, more than one pound, of plutonium 239, enough for a small nuclear device, was confiscated by authorities at Munich international airport. Disgruntled Russians have been blamed, but if you ask me, its the Russian mafia. Want to bet that there's more chance for nuclear war today than during the Cold War? Want to bet that the FBI is going to go off on nuclear terrorism in the US of A real fucking soon?..

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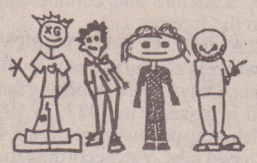

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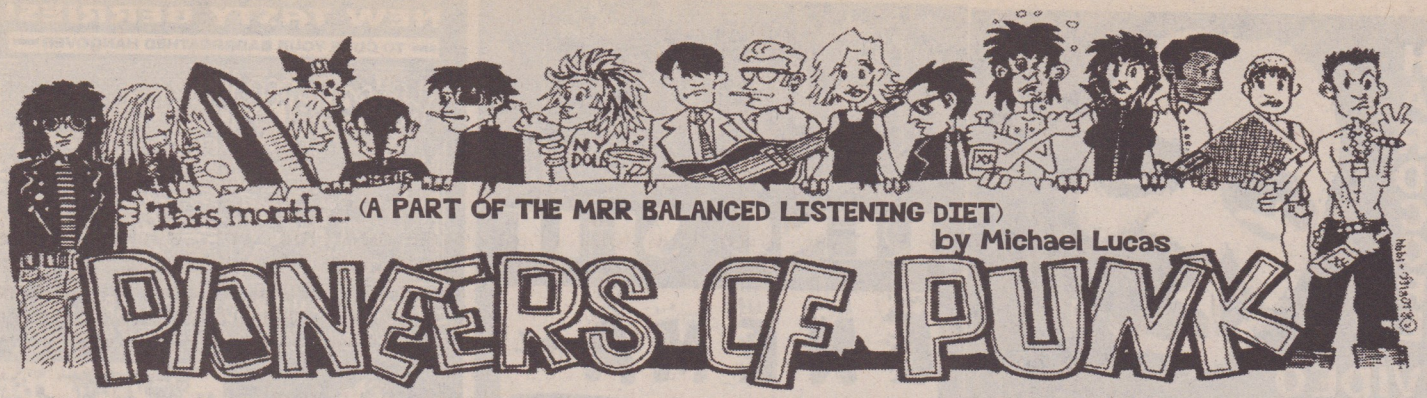


This month ... (A PART OF THE MRR BALANCED LISTENING DIET)

by Michael Lucas

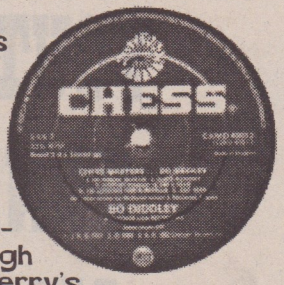
PIONEERS OF PUNK

Inspired by the apparent rise in MRR-worthy bands that draw upon pre-British Invasion roots (rather heartening in a world infested by idiots who seem to think that Led Zepplin invented rock and roll; brings to mind some nabob from the Bill Graham Organizezed-ation, who was quoted as wistfully remarking something to the effect that Bill Graham's ascent to power coincided with the time when "rock and roll was just getting started, man"- FUCK HIM IN THE NOSE, it was about then that rock and roll started its slip into moribund comatosity that it still struggles to shake off), the dear editor-in-chief has kindly allowed himself to be conned into letting me toss out some suggested listening for any neophyte curious as to the sources of inspiration for these roots punk" (as bad a generic pigeonhole as anyone in the room has come up with in the last ten minutes) bands, even though some of these same bands are not getting MRR reviews for releases that are considered too rootsy" (e.g., The Highlanders Two debut EP "Cash in on Queer Core," to indulge in a bit of typical MRR self-promotion). I should make it clear that this is a very superficial introduction oriented towards the young'ns who compose most of the MRR readership (as opposed to the old farts who write this shit and already know it all because they saw Blind Willie McTell play down at the old ESSO station in 1943 and they still have the autographed ration coupon book to prove it, if they could just remember where they put it, maybe). Additionally, it is biased towards my own favorites (would that I could sell said editor on acoustic blues and hillbilly as well as Western and Tahitian Swing, but this will have to wait until another day, or perhaps another era) as well as (to the best of my knowledge) the availability of prime material (even if some of the cats herein noted had long streches of high quality gunk, nobody bats 1000 if they hang around long enough, especially if they were unfortunate enough to have had producers trying to make them more marketable in the Sgt. Pooper era).

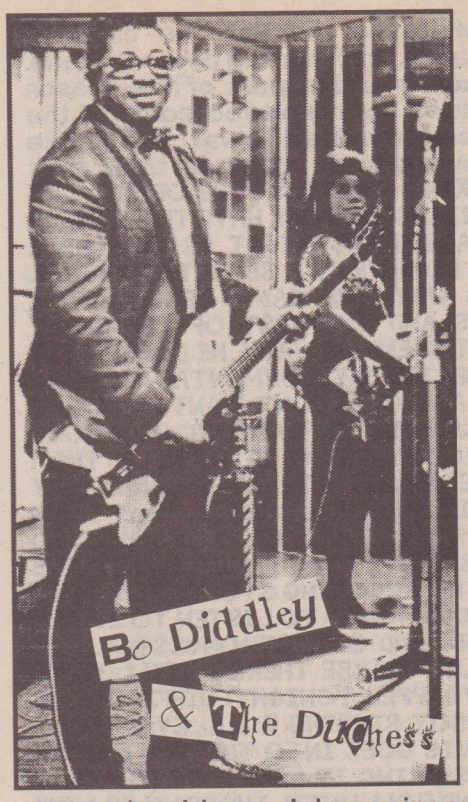
Sun Records

Justly famous for the rockabilly records they put out, their whole blues and R&B catalogs are also chockfull of great wild shit. It's very hard to go wrong with any of the many Sun reissue packages (two exceptions; the "Into the Sixties" boxed set has a lot of filler, and Carl Mann was more of a crooner than a rocker). You've got to hear Elvis Presley's Sun recordings if you only know him from his cheeseball later career (and while you're at it, try to find some Arthur "Big Boy" Crudup, a major influence on the "wild Elvis"), but better still if you can grab an earful of Rosco Gordon's screaming Sun stuff. Other notables; Carl "Dixie Fried" Perkins, Johnny Cash, Billy Lee Riley, Charlie Rich (not all of his Sun stuff is good, but the good stuff is pretty great and there's a bonanza of budget bin and thrift store copies of his early material reissued in the Seventies when he had a hit with the schlocky hit "Behind Closed Doors"), and Howlin' Wolf who was brought to Sun for his earliest recordings by talent scout/composer/arranger/musician/bon vivant Ike Turner (mastermind behind "the first rock and roll record ever," Jackie Brenson's "Rocket 88," as well as Otis "The Guitar Wolf of the blues" Rush's screaming sides for Cobra records and much more than I can relate in this space).

Chess Records



The Chicago based Chess Records, on the other hand, is more noted for their blues records (as well as those of Chuck Berry and Bo Diddley, and I cannot recommend highly enough the budget reissues of them both which should be available at any place swinging enough to carry vinyl; despite Chuck Berry's songs and riffs being ground into cliches by lesser talents, they still sound remarkably fresh in the original context, while Bo Diddley in his prime was probably artistically the most significant figure in the history of rock and roll), although they put out some excellent rockabilly (Dale "Suzy Q" Hawkins, for example, although anal-retentives may like to quibble that his music is closer to blues than rockabilly, something that can also provide hours of uninteresting conversation among collector/categorizer geeks in regards to Ronnie Hawk-



ins and Ronnie "Rockin' Bones" Dawson, both of whom have great re-issues that aren't too tough to track down).

I should make it clear for the sake of any of you whelps that are only familiar with the contemporary clowns jerking off on guitar while whining about credit cards that real blues music is something else entirely (just as real rockabilly has only superficial similarities with the likes of the Stray Cats and just as real rock criticism has only superficial similarities to the tired drek peddled by the otherwise unemployable and long-since-burned-out-on-rock hacks who overrun the media). I can think of no better place to start listening than to the two most famous Chess bluesmen, Muddy Waters and Howlin' Wolf. Any one of Muddy's intense, stripped-down early sides ("Still A Fool," "She's All Right") has more raw and sublime emotion than the whole fucking 15 CD emo-core set that K-Tel is currently slating for October 2003 release. Don't hold it against Muddy that the Rolling Stones copped their name from him, though. And Howlin' Wolf? Sam Phillips of Sun Records said something to the effect of "When I first heard Howlin' Wolf, I said to myself, 'this is where the human spirit never dies.'" And that's a fucking understatement. Howlin' Wolf is Der Graal, the Alpha, the Omega, the Eternal Recurrence and any other number of superlatives that an atheist such as myself generally shies away from. His specialty was slow, smoky, brooding numbers like "Smokestack Lightning," but he recorded some frantic shit as well ("All Night Long" is especially recommended).

John Lee Hooker and Jimmy Reed

John Lee Hooker was to the blues what wildman Hasil Adkins was/is to rockabilly. I say "was" even though Johnny Lee still performs and records, because his inevitably lame back up band takes up the slack while he takes it easy live, and his recent albums are made even more rotten by guest "stars" like Carlos Santana (and worse!) who know about as much about blues (or any other kind of good music) as I know about professional sports. Of course, this makes mainstream (and wanna-be mainstream) mags sit up and take notice, but what the fuck. John Lee Hooker has busted his ass for enough decades and produced enough great music that he can wipe his ass on all of them, lame musicians and writers alike, and it's O.K. by me. Besides, playing with other musicians has never been his forte since, like Hasil Adkins and MRR staff blues favorite Lightning Hopkins, he changes chords when he damn well feels like it, oftimes in complete disregard for musical formula. Throughout his hundreds (maybe thousands by now) of recordings, his most consistently great work is that recorded with minimal accompaniment. Although his music owed much to the classic Delta blues style, the ferocity of his guitar attack and the insistent beat (quite possibly picked up from working on the same Detroit automobile assembly lines that "Metal" Mike Saunders credits with inspiring the MC5 and Stooges, and who am I to say otherwise?) that informs his most compelling material sets it distinctly apart from both his predecessors as well as the many (much) lesser talents who have plundered the "boogie" husk of his music while generally leaving the wheat germ untouched (a vegan-sensitive metaphor as a way of showing my appreciation for reading this far), although '68 Comeback (for one) managed to make up for a great many Woodstock-type endless boogiers with the (thankfully) irreverent tribute of "Paper Boy Blues."

The heavy backbeat of Jimmy Reed's more methodical style (ably assisted by his cool-headed wife "Mama" Reed) has also been more abused than used in the rock world (the Pretty Things managed to sink their teeth into it quite ably, though). As Frank London Brown ("author of 'Trumbull Park,'" whatever that is) put it in his liner notes to "Rockin' With Reed," "Jimmy is the realest singer I know. Even his song titles sound like somebody was trying to whip the game' on a young innocent... Now you might not go for blues, but when you hear Jimmy Reed, you'd better be careful not to pat (sic) your foot, because like the old heads used to say... 'If you grin, you in.'"

Jerry McCain

O.K., here's a guy whose stuff is going to be a bit hard to track down, but well worth it. The reissue titled "Choo Choo Boogie" on White Label (from that cunning seahorse nation of Holland) contains incredible frantic punk R&B recorded at the peak of his powers (his post-1964 material tends to be quite a bit less crazed). Many have tried, but few have managed to make music like this; the Stooges' "Raw Power" comes close in some respects,

but the Jerry McCain frenzy factor is completely off the charts. And as long as you're unearthing White Label reissues, grab both of their Benny Joy collections (inventively titled "Rockabilly With..." and "More Rockabilly With") for Grade AAA (or should that be XXX?) rockabilly.

Elmore James

As corny as slide playing has become, when you hear the searing sounds put out by Elmore James, the Moses of rock and roll slide guitar playing, you know you're in the presence of audio greatness. Fast and jumping ("Dust My Broom") or slow and anguished ("It Hurts Me Too"), not only could Elmore James do it all, but he did it all three times (recording pretty much his entire repertoire for three different labels, with cheap vinyl reissues all over the place). And when he kicked off in 1963, he did it without ever having recorded anything that wasn't great, so I can heartily recommend any recordings you can find.

And if you happen to find his stuff on the budget LPs on Kent, look around for the similar Kent budget jobs on Etta James (no relation), because that's where you'll find her most rocking stuff (ditto for Ike and Tina and B.B. King).

Wanda Jackson

Wanda Jackson managed to put out more consistently great sides than any other rockabilly playing woman (producers and label owners generally thought that sweet-seeming gals were a more commercial prospect than wild, screaming ones) but has put out more country than rock and roll. Her best is pretty fucking incredible, though; dig especially "Fujiyama Mama," "Tongue Tied," "Mean Mean Man," and the oft-covered "Let's Have A Party."

Link Wray

I assume that Link Wray is a stranger to very few readers (just as I assume that even fewer of you don't know who the fuck Little Richard and Gene Vincent are), what with the various Link Wray covers by numerous bands (note: please, no more versions of "Rumble!" 3,428 is a nice almost-round number, so let's just keep it there). Other staples of many a band's repertoire from the Link Wray songbook include "Jack the Ripper" (not the same as the Screaming Lord Sutch song), "Ace of Spades" (not the same as the Motorhead song), "Rawhide" (not the same as the Frankie Laine song) and "The Sweeper" (not the same song as "Disco Janitor"). Nonetheless, I feel that he merits special attention as his influence seems to be especially concentrated in (whatever the Hell the catch-all designation is for bands that this rag covers) scene.

My personal theory is that part of the reason that Link Wray (besides having played some of the greatest guitar ever committed to wax) seems like such a major discovery to so many on their first hearing is that FUCKING "CRITICS," THE OFFICIALLY DESIGNATED "HISTORIANS" OF ROCK HAVE THEIR HEADS UP THEIR FUCKING ASSES AND MIGHT AS WELL HAVE CONSPIRED TO KEEP LINK WRAY A SECRET? WHY? I'LL TELL YOU FUCKING WHY, THE SAME REASON THEY IGNORE THE SONICS AND THE REST OF THE EARLY SIXTIES NORTHWEST SCENE, BECAUSE HE DOESN'T FIT INTO AN EASILY DIGESTED DEVELOPMENTAL HISTORY OF ROCK AND THOSE ASSHOLES DON'T WANT ANYTHING THAT MAKES THEIR JOB OF "EXPLAINING" HOW ROCK CAME TO BE THE "GROOVY THING" IT WAS FOR THEM (BEFORE IT BECAME A JOB FOR THEM AND THEY STOPPED ENJOYING IT AND THEN, CHRIST, THAT "PUNK ROCK THING," GOOD THING THAT SETTLED DOWN AND MAYBE IT WAS NECESSARY AT THE TIME, OH SHIT, I'VE GOT TO REVIEW THE NEW ROLLING STONES ALBUM BY TOMORROW, SHIT, I DON'T NEED TO LISTEN TO IT, I'LL GIVE IT THREE STARS AND SAY "STRONGEST ALBUM SINCE BLACK AND BLUE,' MAYBE THERE'S STILL TIME TO GET MY NAILS WRAPPED TONIGHT) DIFFICULT. "R AND B, ELVIS (WHITE BOY SINGING R & B), EVERYBODY IMITATES ELVIS, ELVIS GOES INTO THE ARMY, ROCK IS DEAD, THE BEATLES BRING IT BACK TO LIFE, YEAH, THAT'S IT. NO ROCK AND ROLL UNTIL THE BEATLES. LINK WRAY? OH, HE DIDN'T SELL THAT MANY RECORDS, HE'S NOT IMPORTANT."

Well fuck that. Link Wray pioneered a whole new way of playing guitar (compounded of equal parts menace, frustration and aggression) which is much more worthwhile than anything the Beatles ever did. Sure, they were more influential; they got more people to eat brown rice than have ever heard of Link Wray. You expect me to buckle under to the tyranny of the masses? Fuck the rock critic establishment up the nose with a nine-inch shiv, preferably to the strains of "I'm Branded."

In Closing

You may be able to find a lot of this stuff cheap in out of the way record stores that have been largely unvisited for a few decades. For the newer reissues, you'll probably have to rely on your local hipster emporium. If they specialize in college rock, then it's mail order time (but you're probably used to that). Norton Records in New York (who also put out the ultra-cool *Kicks* magazine, if you're interested in digging deeper) has a good mail order catalog that has a high percentage of killers so that you can order with confidence; same goes for Big Town in London and Crypt in Germany.

Highly recommended reading is Nick Tosches *Unsung Heroes of Rock and Roll*, which can be found on the cut-out tables owing to the failure of the largely stupid and brainwashed rock consumership to notice how badly they need a dose of straight talk to counteract the steady diet of bullshit they've been swilling.

Gee, I just wanted to share some music I dug with you in a nice article and I wound up spewing hate and vitrol all over the place (it's that Link Wray that put me over the top--I've got to remember to watch my dosage or my skin's going to turn blue like Bruce Roehrs'). I take it all back! Let's change the system by working within the system! .

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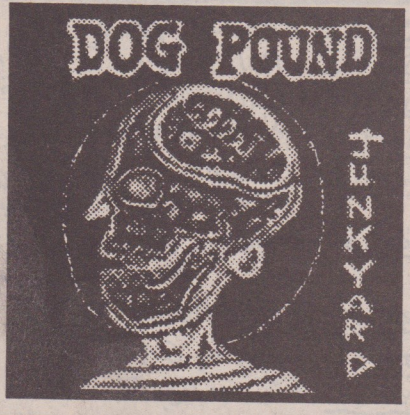

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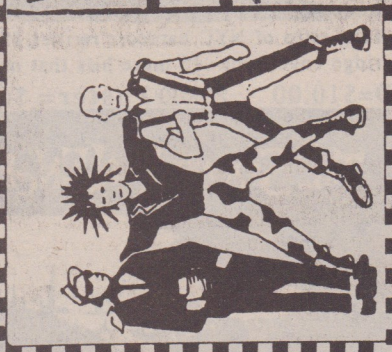

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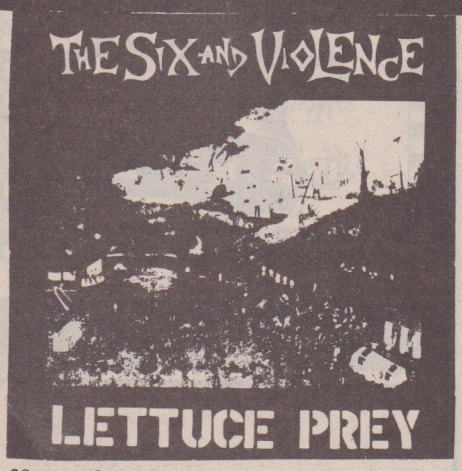

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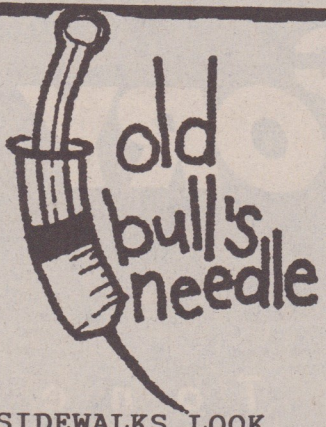

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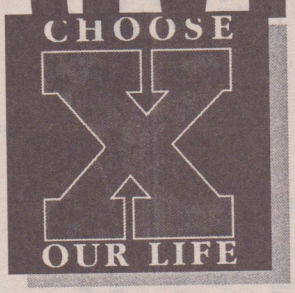

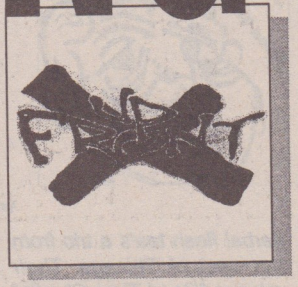

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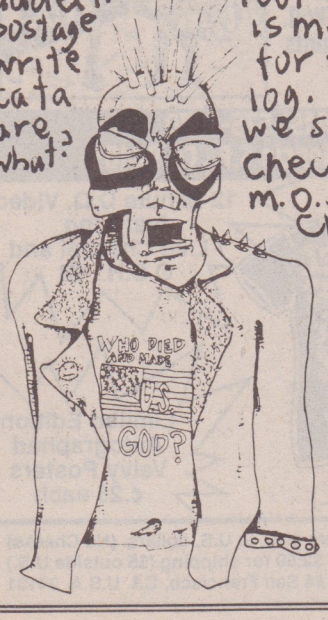

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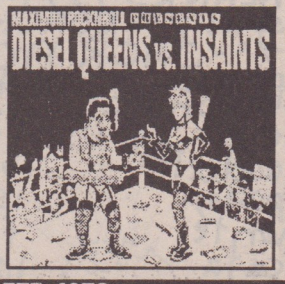

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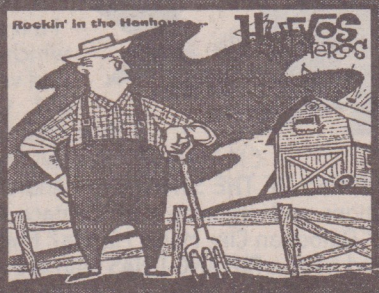

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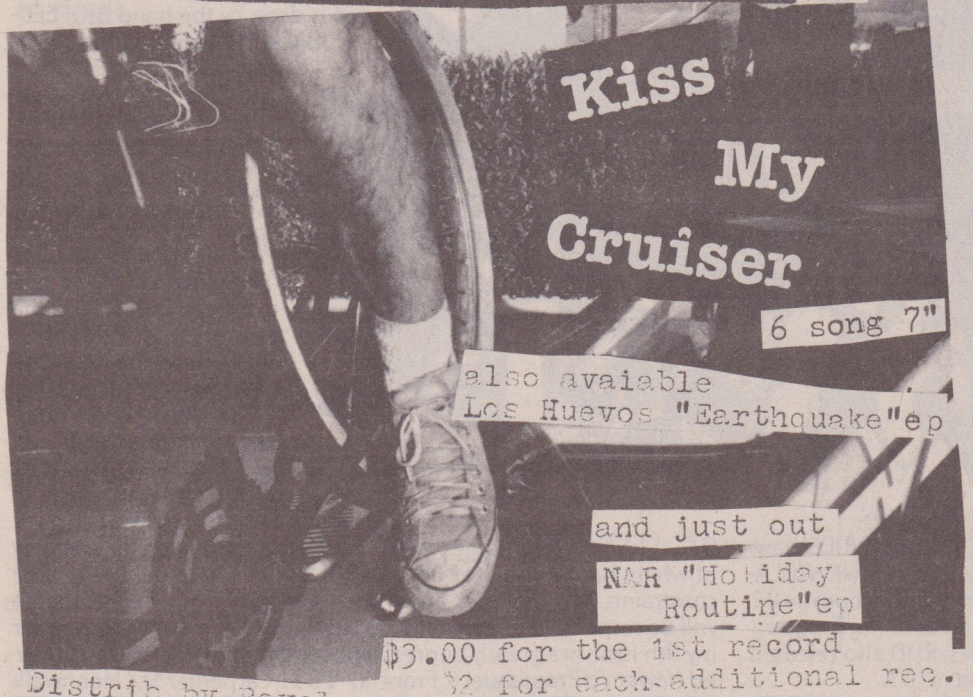

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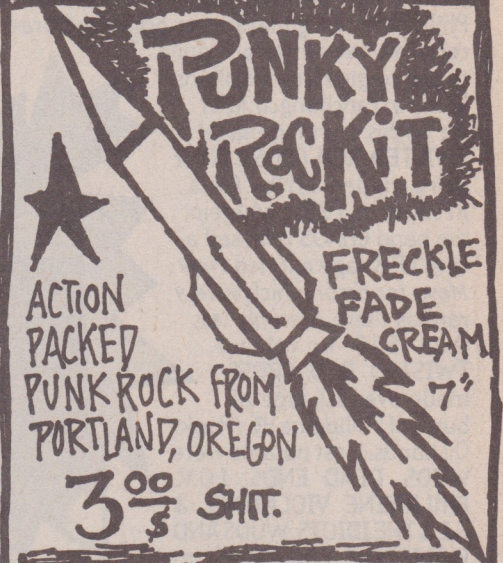

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PHILIPPINES

Mabuhay from the Independent Scene in the Philippines! Hello, this is Emmanuel C. Francia of Mutilated News fanzine and I'm going to tell you what's happening on this side of the world. Basically I would discuss mostly about the Hardcore/Punk/Oi! scene in our country which I have been a part of for the last nine years. This is the only thing that has thrived and survived through the years regarding independent rock music. I should not deny about the latest rage over here is the Grunge acts in clubs but all of them sing cover songs of U.S. bands. No originality at all. Also there are Death Metal bands here with their own scene but sometimes HC/Punk/Oi! & Death Metal bands play in the same gig with no trouble at all. It's really funny to see headbangers slamdancing with Punks/Skinheads. If you need info about the Death Metal scene here contact Ferdie A. Castellano/ 20-C West Riverside St/ Frisco, Queon City, 1105/ Philippines.

Now about the HC/Punk/Oi! scene. It started way back in the early 80's. It was brought here by Filipino expatriates from the UK and the USA. **3RD WORLD CHAOS** was the first real punk band in the Philippines. Its guitar player organized Brave New World Punk concerts all over metro Manila. In order to play, bands had to play original compositions. Tommy Tanchangco later set up his own tape label **TWISTED RED CROSS.** After being ripped off by Dyna Records in 1984 wherein the band **CHAOS** released a vinyl LP & tape entitled *New Move for Error* which is very rare as there are only less than 500 in release. **TWISTED RED CROSS** made over 17 tape albums of Philippine HC/Punk/Oi! bands. Most notable were: **WUDS, DEAD ENDS, I.O.V., PHILIPPINE VIOLATORS, & G.I. & THE IDIOTS. WUDS AND PHILIPPINE VIOLATORS** are the only two surviving original HC/Punk bands from the early '80s. **WUDS** released their '94 tape album *At Nakalimutan Ang Diyos* under a folk/rock indie label Akasha Records. **WUDS** is their first punk release. **WUDS** have played Krishna Punk music for 10 years now. **PHILIPPINE VIOLATORS** have two tapes out. They released a self-produced album in '92 called *State of Confusion* under RMD records. Contact John Espiritu/ 1130 Penafrancia St/ Paco Manila/ Philippines. RMD also released a compilation *Screams From the Underground* in '93.

Among the new bands that are worth watching are **HARDKULAN COT**, a heavy H.C. band composed of former members of **G.I. & THE IDIOTS. I.O.V. & DECEASED** really kick-ass when they play in gigs. **BIOFEEDBACK** is a N.Y. style H.C. band which will release their debut tape album under my tape label, Mutilated Noise. This band really enlightened its audience with its positive lectures and funny antics during gigs. Contact: Reymond Bravo/ 123 Sibulo Subd/ San Pedro Laguna/ Philippines. **ASKALS** plays a Filipino style thrashcore sound with all of their songs done in our native language which is great and very original. Contact: Arthur Arias/ 3430 - C M. Torres St/ Bacood, Sta. Mesa/ Manila/ Philippines. **ENEMIES OF THE STATE** is an Anarcho-Punk band who do direct actions and organize gigs. Contact: Atan Casuncad/ 136 Bayani St/ Dalookan City, Metro Manila/ Philippines. The only surviving Oi band here is **PUTANG-I-NAS** who are not Nazi scums and have one song included in *Never Forget The Cause* tape compilation on Middle Finger Prod. released in '93. Contact: Darwin Laluz/ 2234 Malaya St/ Balut, Tondo, Manila/ Phil. Plus there are other, but too many to mention here. Anyway gigs happen only once or twice a month in school gyms, pubs, sport complexes and town halls with the usual trouble with cops, rednecks, drunk punx and skins.

Zine-wise, well my ***Mutilated News*** is the longest running here with 8 issues and Nº9 will be out before '95. ***M. News*** became a frontrunner here and opened up the scene to other countries and made contacts and trades stuff, and other local zines have followed suit. ***Anti Zine*** has 7 issues and is done by the band **BIOFEEDBACK.** It has lots of local news and funny 'toons. ***Blank Info Zine*** has 5 issues under its belt with mostly political stuff and is done by Atan of **E.O. STATE** band. ***Oi! Banger Zine*** has done 5 issues too and covers mostly Oi and punk bands, the people behind this are the members of **PUTANG-I-NAS.** A new zine has come out this year called ***Voice Out*** which is an Anarcho-punk zine done Yeyet Ruiz and Atan Casuncad. You can write to them at Nº201 Riverside St/ Commonwealth Ave., Q.C. 1121/ Philip- pines. Well I hope I have given you an overview of what's happening over here even it its done in haste due to time constraints. Any inquiries about the indie Punk/HC/Oi! scene here will be responded to promptly, no need for I.R.C.'s. Contributions for my 9th issue are greatly appreciated, send it immediately to ***Mutilated News*** c/o Emmanuel C. Francia/ 1031 Carpenter St/ Moonwalk Vill., P'Que. 1700/ M.Mla./ Philippines. Or PO Box 4527/ MCPO 1299/ Makati, Metro Manila/ Philippines. Paalam and salamat! (Goodbye and thanks).

P.S.- thanx to ***Ransom Notes*** for the C.D. Piss Drunks!!!

Scene reports

HOLLAND

Here is another report on what's Hot and what's Not in thee Netherlands. There has happened a lot around here so I won't bother you with boring speeches. So let's start with....

The Bands: Thee mighty Sixties **THE TREBLESPANKERS** and **THE SGEURVRETERS** are 2 new bands which both contain members of **THE KLIEK**. **THE TREBLESPANKERS** find their roots in the surfpunk vein while **THE SGEURVRETERS** are more into obscure R'n'B trax. Both bands have an EP released on the fresh new **Jacaranda** label, which are very recommendable. **THE TREBLESPANKERS** should also have a 12" released on the **Vulcan** label, but it was deleted due to the fact that they weren't satisfied with the cover. But maybe it will be out at the moment you'll read this report. I hope so. **THE KLIEK** has a new 7" out on the **Outer Limits** label. Vulcan records has also released the mighty **APEMEN** 10" entitled *Are You Being Surfed?*–the perfect crossover between Dick Dale and Link Wray, with a cover that could have been made in Mykel Board's apartment. Check it out, dude!

JABBERWOCKY, who had a great debut EP on **Kogar**, have released their second 7" *The King's New Clothes*. But the most successful band in Holland is, without a doubt, **THE PERVERTS**. After a great vinyl debut on the Leeuwarder **Teen Scream** label, which is almost sold out, so buy it if you find it!, there have and will be a lot of other releases. Already released are the *Now Put On Your Face And Join The Race* compilation, which features the **PERVERTS** track "Ik ben zo wild Man," besides contributions of Headcoat devotees The Squares a.o., a great track on the 7" that came with the mighty ***Y.M.A.H*** zine. In the works are 4 (!) more 7"s on various labels.

Another new Dutch band is **PLOVER**. Actually it isn't really a band, Peter Duteweert, who's also in **BIRDSKIN**, is the man beyond this project. If you like bands as Sentridoh, Crystalized Movements etc. you should definitely check this out. The 7" is released on another new Dutch label **Rotten Windmill Records**. **THE KRONTJONG DEVILS** from Groningen (the Dutch Seattle for 60's punkadorers, hahaha) have released their debut 7" on the best label from that same town, **Kogar Records**. It's surf that rules in that area. **THE FIREBIRDS** have been working on the recordings for their 2nd 7". I'm looking forward to that slap of vinyl. Another great band from Groningen is **SEXY DEX** manic wild punk rock from a bunch of wild beautiful grrrls that know how to touch their strings (on the instruments of course). Their EP on **Kelt**, which also was the last release on that label that broke up, has a title that speaks for itself, *Don't Go For The Second Best, Baby!!*. I can guarantee you that they don't. Another great band who had a 7" on **Kelt** are **THE DAXLS** from Utrecht. I wish I knew some more about this band, so if anyone of you is reading this report, please contact me, my address is at the end of this report. Well I'll end this part of this report with some sad news. **THE BEAVERS** are no more. Too bad, I'll surely miss 'em. Their swansong was a track on a split EP with Gaunt. Ooops I'd almost forgot something. **THE APEMEN** played at the latest edition of the Garage Shock festival in Bellingham. If anyone among you made pics during their gig, please contact me!

Zines: In my scene report in MRR №125, I said there weren't so many good zines. Well, I couldn't make a bigger mistake than to say that. Of course there are good zines in Holland. In the first place the mighty mighty ***Verakrant*** (although they didn't review the 4th issue o' my rag). They are actually a guide for the **Vera** venue, but it also features record reviews, movie news, as well as the everlasting Trash That Beat Top 30. ***Verakrant*** comes out every 2 weeks and is printed full color. A subscription costs f40,- (inside Holland f35) and starts at the moment they receive the money. Another great fanzine/club guide is ***Subzine***. 5 issues were released till now. It also features a column (& reviews) by David Andriese who's also the vocalist of **THE PERVERTS**. David Andriese also writes for the ***Opscene*** magazine, and actually his contributions are the best part from that 'zine. In the latest issue of ***Opscene*** he had a ultracool interview with Tim 'Crypt' Warren. It's been a while that ***Fab 45*** released it's latest issue, but I heard rumors there will be a new issue out soon. Let's hope so! Editor Paul is (was) also the editor of the great ***Tuatara*** fanzine, but I don't know if that one still exists. At last there is my own rag ***Freak Out***. I've just released №5 (which is actually №13, but the first 8 were done in Dutch) which features interviews with The Mill Valley Taters (Surf gods from Stratford CT), Azalia Snail, Moreguts (from Syria), Burning Face (from Isabella, PR), Iggy devotees The Deadbeats and Crocodile Skink (from Japan), as well as articles on Sam 'Evil Dead' Raimi, serial killers John Wayne Gacy and Frederick West. Issues №1-4 are also still available. I prefer to trade 'em for empty Coca Cola cans. If you wanna trade... you'll get an issue for 2 empty cans. If you send me 8 empty cans you'll get all 5 issues.

Well that's all for now. Bands who want to be in an upcoming issue of my fanzine, send me some info and I'll contact you.
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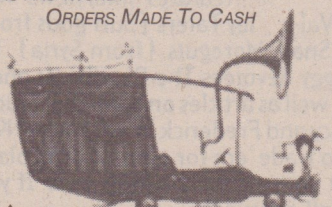

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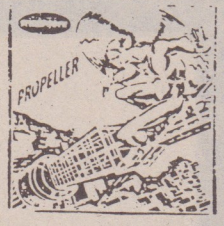

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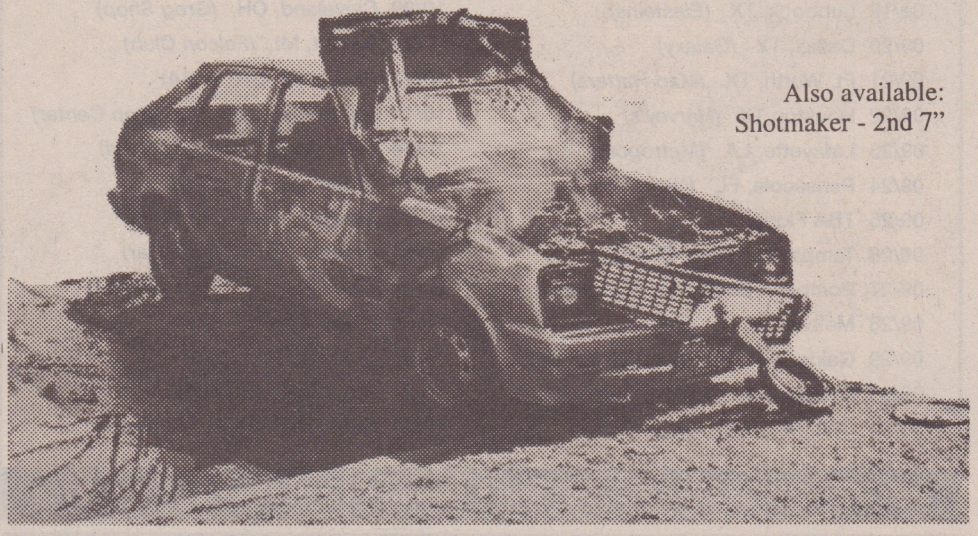

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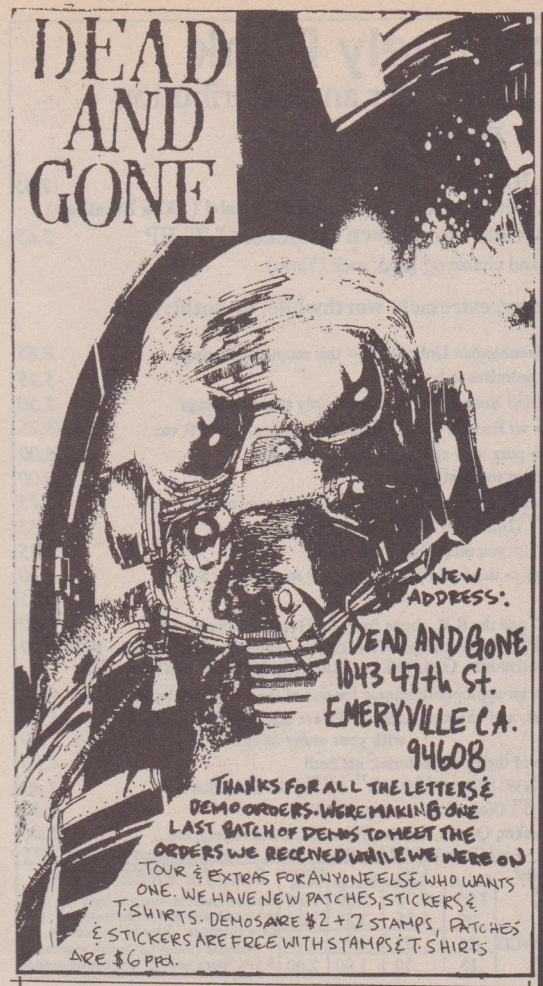

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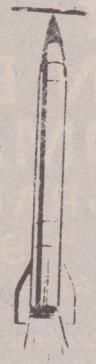

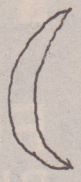

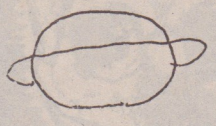

al·ien (āl'yən, -ē ən) *adj.* [ME. & OFr. < L. *alienus* < *alius*, other: see ELSE] **1.** belonging to another country or people; foreign **2.** strange; not natural [cruel words *alien* to his lips] **3.** opposed or repugnant [beliefs *alien* to one's religion] **4.** of aliens —*n.* **1.** a foreigner **2.** a foreign-born resident in a country who has not become a naturalized citizen **3.** an outsider **4.** a hypothetical being from outer space, as in science fiction, that visits or invades the earth —*vt.* to transfer (land, etc.)

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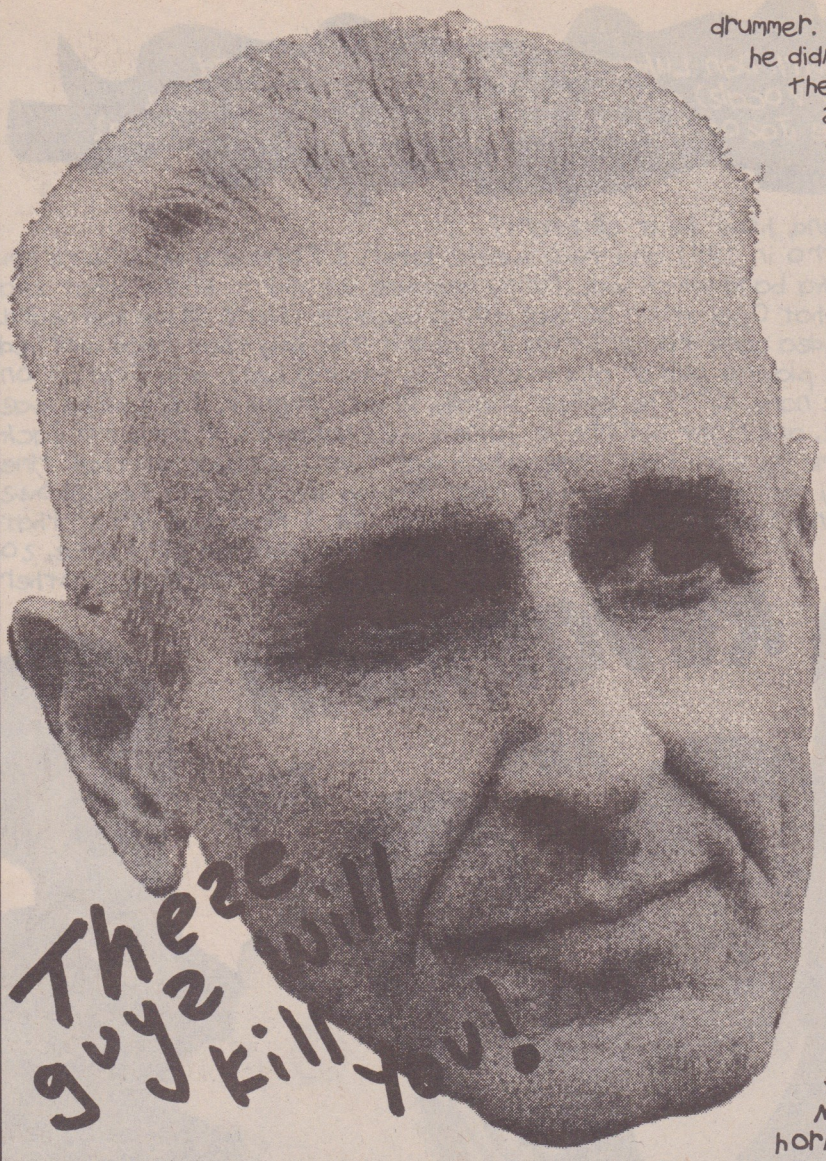
An interview with Dan Lukacinsky (guitar / vocals) and Derek Grant (drums / vocals) conducted by Scott Stevens a.k.a. Grumph. Other members include Jason Navarro (vocals) and Dave Smith (bass).

MRR: What is the background of the band, how did it all start?

Dan: This is how it was, I met Jay Navarro in 1991 and two weeks later, I formed a band with him. We decided we were going to form a ska band which was funny because we didn't know what ska was at the time. We thought it was like what Operation Ivy was doing because that's all we had heard. So, it was kind of an accident how the idea came to be. I told Jay about this guy that I had worked with named Stefan Kaihigh. So it was me playing guitar and vocals, Jay playing bass, and Stefan on drums. At this time, we were going by the name of "The Uglies". Finally, in late August, Jay said he was going to get Jason Brake to play bass, and right before he joined, we changed our name to Jack Kevorkian and the Suicide Machines. I came up with that name, which was funny because at that time Dr. Kevorkian wasn't very well known. So, with that line-up we played a few shows including the Bosstones show in Jan. '92. A few days after that show, Stefan left to join the Air Force, so we had to find another



drummer. We found Bill Jennings to replace him, but he didn't work out too well. 1992 sucked for the band, we didn't do anything. I mean, we should have put a tape out then, but we didn't. And then, in October of '92, Derek joined the band. After that, things started rolling, that's when we released the first tape.

Derek: Yeah, we released that like four months after I joined the band.

Dan: And with that line-up, we recorded most of our stuff.

Derek: All of it actually, the first EP, the seven inches and the LP.

Dan: So, anyways, that line-up lasted until March of this year when Jay Brake moved to Japan. But we have a new bass player, Dave Smith. He's working out really well.

Derek: He's having fun, and that's all that matters.

MRR: How would you describe the music?

Dan: Can you put a label on it?

Derek: Well, it's not Ska-core! A lot of people ask me if we consider ourselves Ska-core; no we don't. That's a term that the Bosstones pretty much created. And, we don't sound anything like the Bosstones, or the other Ska-core bands like the Voodoo Glow Skulls, Out Of Order, or Hoodlum Empire. We're just punks playing Ska-influenced punk. But lately, we've incorporated more hardcore into it, and traditional Ska with the whole shebang.

MRR: At one time weren't you opposed to horns in your music?

Derek: Well, we don't have a horn section, and we never will. On the LP, we had a friend, Steve Kachnowski, play trombone on one of the tracks, and that worked out real well. So, the stuff we're working on now is more Ska. But it's all exclusively in the studio.

Dan: The reason why the stuff we're doing now is more Ska-influenced is because we want to offset the "Green World" LP because it's really hard, and we don't want people to forget that we still play Ska. We are not becoming a Hardcore band, we're still Jack Kevorkian and the Suicide Machines.

Derek: Well said.

MRR: Who have you been compared to?

Derek: Isn't it obvious?

Dan: We've been compared to Operation Ivy and the Bosstones! (Laughter)

MRR: What about the Ramones thing?

Derek: The whole Ramones deal was about our usage of basic chord progressions. There was one band in particular that accused us of playing the same chords for every song. Which wasn't true, but, like all music, we could only take it so far and that's one of the reasons why I see us branching off into other types of music.

MRR: When you played with Rancid, did they say anything about you playing OpIvy covers?

Derek: They said that they liked our versions of their songs. And although the OpIvy influence was present, we don't sound like anything they've heard.

Dan: Yeah, that's about the final word in my book, that's all I care about. So if you diz Kevorkian, you're dizzin' yourself.

MRR: How many releases so far?

Derek: Well, we had our first seven song cassette release.

Dan: The classic, "The Essential Kevorkian."

Derek: We released two hundred copies of that, and it sold out in like two months. That will be re-released soon as a ten inch on Old Skool Records. After the EP, we released what was supposed to be a three song 7" on Youth Rendition Records, but ended up a two song 45, that whole project was fucked up. Now, we've got the "Green World" 13 song cassette LP out on Old Skool.
Dan: The eagerly awaited LP.
Derek: Well, it has been over a year since the EP came out, so of course it's eagerly awaited. Then, we've got the "90210h no!" 7" out on Piece Records of Colorado. Now, Old Skool is going to release the "With Sunshine" 7" which will include an Operation Ivy cover song. There's also the track on the "American Skathic" compilation (thanks to Chuck Wren).
Dan: Which got us quite a bit of recognition, and quite a bit of credibility too (even though the mix was terrible).
Derek: And now we've got a song on a Minor Threat tribute album. In early '95, we're going to re-release everything on one CD along with some bonus stuff.
MRR: What about your live shows, I notice they're real out of control.
Dan: We're definitely an intense band live.
Derek: Yeah, we are a live band, unfortunately, the sound is always shitty. Not to mention, we're always breaking shit, and getting hurt. But the shows are always fun, the crowds are great. It's kind of like Minor Threat back in the day with everybody singing along.
MRR: I remember one show when the PA shut down and the whole crowd started singing along with Navarro.
Derek: Yeah, it's a great feeling when you have hundreds of people singing your songs, we love it.
MRR: What about the recent talk of the band breaking up? You guys even played a big 'final' show.
Dan: Well, it wasn't a lie, we were going to break up since Jay Brake was leaving. We've decided to stay together because we still love playing, we've got a new tape out.
Derek: We've got a lot of new stuff out!
Dan: Yeah, and we've never played out of state. So, we're going to tour this summer. We're going to play the Mid-West, West Coast, and hopefully the East Coast too. We know there are lots of fans that never got to see us, besides, we're still having fun.
Old Skool Records/ PO Box 401286/ Redford, MI 48240/ 313-421-3390

The Boxhamsters are one of Germany´s best punk bands, but as the band from the Hessian university town of Giessen sings in German, it´s pretty obvious that outside Germany, Austria, Switzerland and Luxemburg nobody´s interested in their records. But they don´t care about the recognition of the international punk and hardcore scene. Usually they draw at least 300 people per show, but also headlined gigs with 1000 punkrockers showing up. In interviews most German bands complain about how hard it is to get gigs and that all the American bands touring Europe get more money than they, sell more records and therefore don´t give domestic bands a chance. To the Boxhamsters, this ain´t a problem: They sell more records than All or the Melvins with their new album - and the Boxhamsters are not on a major company but on Bad Moon Records, operated by Martin "Co" Coburger who sings and plays guitar. The rest of the band is Ulf (drums), Philipp (bass) and Nils (guitar). Here we go! Interview by Joachim Hiller/Ox-fanzine.

BOXHAMSTERS

MRR: Who are you, how long have you been playing together?

Co: The Boxhamsters were formed in 1986. We were into melodic US punk rock of the Hüsker Dü kind and English guitar pop that was very popular at that time--Wedding Present, for example. The third element were the German lyrics: Our English was just terrible and we found the English lyrics of most German bands incredibly bad. So we found it interesting to try to combine Anglo-American music with German lyrics, especially as no other band was doing this. German lyrics were totally disqualified after the success of the "Neue Deutsche Welle". The only other bands with German lyrics were these typical German punk bands like Neurotic Aresholes or bands like Fehlfarben.

MRR: So despite your German lyrics, you didn´t want to have to much to do with "Deutschpunk".

Co: I didn´t listen to this kind of music, so there was little influence from this side. Of course I listened to Slime and Razzia, but that was exactly the kind of music I did not want to play.

MRR: And then, in 1988, you put out your first album, *Wir Kinder aus Bullerbü*.

Co: We took the title from a children´s book by the Swedish writer Astrid Lindgren. The idea for this I got from doing my own t-shirts. I always hated buying t-shirts and be a living advertising for bands, so as I was a big Hüsker Dü fan, I changed their logo to Bullerbü. That´s the whole story.

MRR: The record got excellent reviews in all fanzines and music magazines.

Co: Yeah, people were surprised that suddenly there was a band around that, despite their German lyrics, did not play generic Deutschpunk, but made hard, aggressive guitar rock. They didn´t know how to categorize us and we read the most absurd and hilarious comparisons, especially with bands of the early "Neue Deutsche Welle". Our success really started when in 1990 we put out our second album *Der göttliche Imperator*. It had the same effect to us as *Suffer* to Bad Religion and it is our most melodic record. We liked bands like Snuff or Descendents and you could hear it. With this record we entered the "National League", I guess. All of a sudden we were no longer just another small band, but a big band--at least for underground dimensions. To date, we sold 8000 copies of that album. "Zu klein", a song from this record, even became a kind of underground hit.

MRR: How would you describe your lyrics to people who can´t read and understand them because they don´t know German?

Co: They´re very personal and not preachy. I get a lot of letters where people tell me they can identify with what I write--the situations, the emotions. Like when you sit in front of the TV and there are only commercials on and you totally freak out. Or when a girl left you. They´re about nothing spectacular, just everyday experiences I put into words. I´m not singing for other people, but mostly only for me. Even the other guys in the band don´t know what I´m singing about. I play with words, use a lot of metaphors and idiomatic expressions--not only classic ones but I take a lot from advertising or commercials. You hear these expressions and weeks later you'll find yourself using them unconsciously. We thought about translating some of the lyrics into English, but found out that they´re too idiomatic and you

BOXHAMSTERS

could only do it by saying "this song is about blablabla.

MRR: Then there was the third album, *Tötensen*.

Co: Before writing and recording these songs we discussed that we wanted to avoid the "Epitaph effect": I like a lot of the bands on this label, but if you're honest, they somehow all sound the same. We didn't want to see this happening to the Boxhamsters, ending up like Bad Religion with all records sounding the same. That's why the songs on *Tötensen* all sound different: We included classic punk rock tunes, some hardcore songs and guitar rock.

MRR: Would you say that today you're more punk rock than when you started out?

Co: No. Or, well, maybe. Maybe you're right. I'm 29 and still consider myself a punk. I can't speak for the other guys in the band because Philipp and Ulf sure had their punk rock influence in the Eighties, but basically are more into the classic hardcore stuff. OK, I listened to the Toy Dolls and the Addicts in the mid-Eighties, but it was rather marginal.

MRR: And you like The Who as several cover versions of Who songs prove.

Co: All of us basically listen to everything. We've never been the kind of punk rockers that hang around in pedestrian precincts, drinking beer, stumbling around drunk and shouting at the people walking by. To me, that wasn't punk. When I dyed my hair green and purple in the mid-Eighties, I did it for fun, because I liked it and not to provoke my parents or the neighbors. I don't like hardcore too much either because it is often hypocritical and preaching: "Do this, do that, don't do this." I especially always hated straight edge. And hardcore, at least in Germany, has always been the music of the thickest wallets: punk rock never had this massive merchandise attack you now see at every show. If you liked a band, you wrote it on the back of your leather jacket or painted a t-shirt. To me, hardcore is when I come to a show and five slammers climb out of a Mercedes 190E. To me, punk is something for your mind and not for your leather jacket. That's why I wrote this song "No Need for Nieten" ("No need for studs").

MRR: Let's get back to the present: the band is getting bigger and bigger, you're always on the road, more and more people coming to the shows, you started a label and you're able to live off the band.

Co: I started Bad Moon Records in 1988 because no label really wanted to put out our record. We knew that Big Store wanted to put it out, but the guitar bands they had weren't exactly the kind of bands I wanted to be on a label with. So we decided to start Bad Moon as a kind of sub-label. In 1990, after our second album, I started putting out 7"s and LPs of other bands from our town. By now I have a back catalogue of about 20 titles.

MRR: Boxhamsters and Bad Moon are absolutely independent. Is that important to you?

Co: Definitely.

MRR: I'm asking because you told me that you've been getting offers from major companies.

Co: The problem is that when you're playing in a band and start making money with it, you get to the point where you have to make money to earn your living. And then you're trapped in the business: All kinds of strange records are being released, like compilations of old songs and maxi-singles and bullshit like that. You lose control over your music. And if you're on a major, somebody invests a lot of money in you and will try hard to make the money back. I don't wanna see this happen

to us. If you stay independent, you may not sell as many records, but as you are your own record company there´s still more money left in the end ´cos you don´t have to pay for all this promotional bullshit.

MRR: Did you sell any records outside Germany?

Co: Yeah, but that´s not worth talking about--like 100 to the US and 100 to England. And I´ve seen my records in stores in France and England. The 100 copies that went to the US will probably still be laying in the distributor's warehouse or rot on the sales table in some record shop. Nobody knows us in these countries.

MRR: Just a couple of weeks ago, *Prinz Albert*, the new Boxhamsters album, was released. Does the title have anything to do with piercing?

Co: Sure. By the end of ´92 and in early ´93, there were in almost all fanzines articles on piercing. I found this kinda exaggerated and a bit ridiculous ´cos this genital jewelry-wave had been there two or three times in the Eighties. I remember especially Genesis P. Orridge and Marc Almond. So choosing this title was a satirical laugh towards the hardcore scene that after that last square inch of skin has been tattooed, now they can start hammering screws thru their balls. And what comes after that? Scarification seems to be the next trend, followed by what? Self-amputation? Yeah, hacking your arm off, that´s hardcore! Besides that, "Prinz Albert" just sounds good.

MRR: Musicwise...

Co: ...Musicwise we tried to exceed the *Tötensen* album. For the first time we worked with a producer, with Martin Kircher, who sings and plays guitar in EA 80 and is a good friend of mine. I think that our new album is our hardest concerning the music as well as the lyrics and I think this was inevitable. Politically, so much happened in Germany since the last album that we just had to respond to it. Somebody said "there´s a cold eastern wind blowing", and that´s exactly the feeling I have. It makes me angry and I just can´t be silent.

MRR: The vinyl version of the album comes with a bonus 7"...

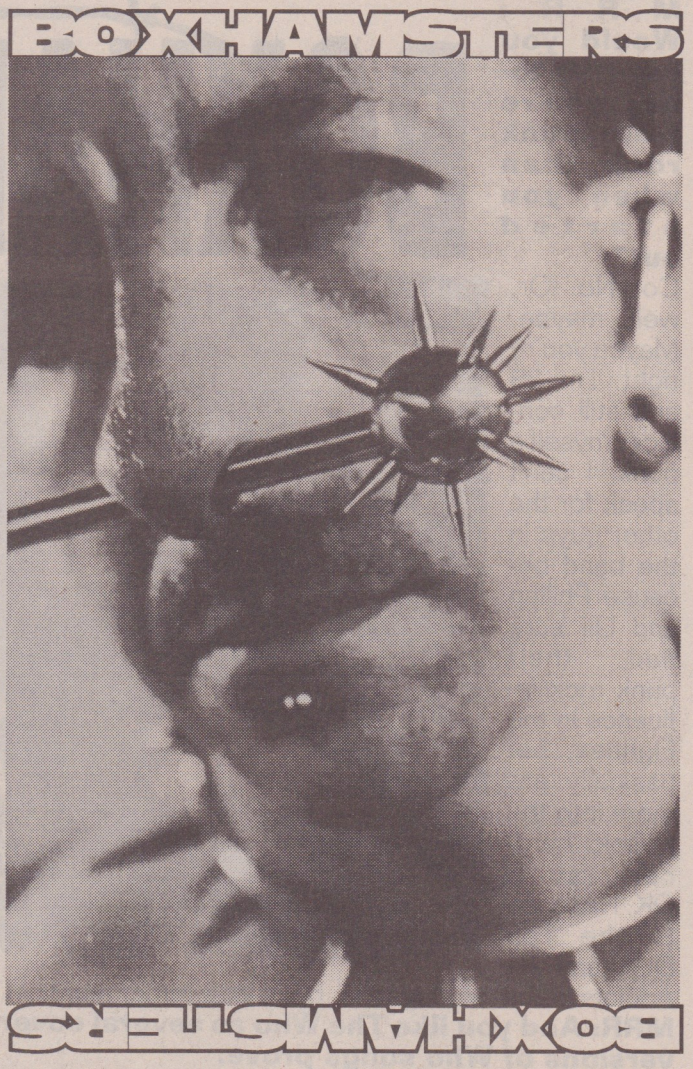
Co: Right, these songs are not on the CD. There are three cover versions on it: Hüsker Dü´s "Pink Turns Blue", "Boredom" by the Buzzcocks and "Pathetic" by Mannequin Beach.

MRR: Hüsker Dü and Buzzcocks are obvious, but how comes you covered Mannequin Beach? I didn´t think anybody knows this California band over here.

Co: You´re right, I never thought about that. Hey, somebody from Mannequin Beach, get in contact with us! A friend of mine, Martin from EA 80, once recorded this song for me on a compilation tape and liked it so much, we had to play it. Our principle has always been to only cover songs by bands that are no longer around. OK, Buzzcocks are back together again, but when we first played this song live they weren´t. And Mannequin Beach, well, I think their "Don´t Laugh, You´re Next" is one of the best punk records ever. The 7" itself is dedicated to our old guitar player Weilo who left the band last year.

MRR: So when will the Boxhamsters head out to tour the United States?

Co: Probably never, as I explained that we have German lyrics that are not translatable and therefore people don´t buy our records in non German-speaking countries. But on the other hand, we´ve had a lot of positive experiences with the US bands we played together with. Many of them liked us and said they didn´t care if we sang in German.



Contact: Boxhamsters/Bad Moon Records c/o Martin Coburger/ Sudetenlandstr. 1/ 35440 Linden/ Germany

WILD BILLY CHILDISH

Anyone who reads MRR's Record Reviews section is familiar with the name Billy Childish. The ultra prolific maverick British musician has been fronting garage punk bands like Pop Rivets, Thee Milkshakes, Thee Mighty Caesars and Thee Headcoats since 1979, and recently released his 50th LP. He's also a painter, spoken word artist, poet and proprietor of his own DIY publishing company, Hangman Records and Books. I spoke to Childish prior to his show at the St Johns Tavern in North London, where Thee Headcoats play every month to an audience of their devotees. Interview by Graham Russell

MRR: You've said you see ayourself primarily as a painter and that music is a hobby.

BC: Yeah, I've said that. (laughs) I've believed that in the past, but I'm not sure what I believe now. I'm always trying to find things out, to understand what's behind things and what I'm up to. At the moment I'm not quite so sure of things. But I can understand why I said that, I sympathize with my point. (laughs)

MRR: Over here you're known as a painter and poet as well as musician, but in North America they probably know you only through your music. How would you describe your painting style?

BC: Very self-reflective. Figurative in an Expressionist manner. That's as near as I can really get to it. 'Cause words aren't really the best thing for describing music or paintings.

MRR: You do a lot of self-portraits.

BC: Yeah. That self-portrait element comes into the stuff, but often it's representing a figure, like a man. It doesn't have to be me. They're dealing with a man doing something, a man involved. Likewise, when there's a female in the pictures, often it's Kyra (the singer with

Thee HEADCOATEES

It's a hard Road to the TOP.. but THESE ARE THE GIRLS TO WATCH ◦◦

Thee Headcoats' off-shoot "sister group", the all-girl Thee Headcoatees), who models for me. But it's just someone to represent Female and someone to represent Male, and seeing as I'm around and Kyra's around, these are the people I draw from. You can't nail down these things that easily. That's why they're good. If you nail everything down, it sort of starts killing the poetry in it.

MRR: Is there a Billy Childish "thread" that connects your music, poetry and paintings?

BC: Apart from the fact that I do them, and they exist through me doing them, the connection is the great desire to understand something. A constant search for understanding. Sometimes they're very blindly done, sometimes very coarsely done and some times very drunkenly done, but that desire to come to terms with self and the situation I find myself in. It's probably the same reason why anybody creates anything.

MRR: You've got this long and complicated musical history that stretches back to the Pop Rivets in '79. Was that actually your first band?

BC: Yeah, when I was 17.

MRR: And that went on to become Thee Milkshakes.

BC: It was quite a drastic thing. It was quite a big change. I'd started playing guitar. I didn't play guitar in the Rivets, I just sang. Bruce (Brand) played guitar. Very aptly. And he wasn't in the original Milkshakes line-up, he came in a bit later as the drummer. Mick (Hampshire) was the roadie for the Pop Rivets, and he was the other guitarist and singer and songwriter. And Bertie (Banana Bertie), the bass player, was also a roadie for the Pop Rivets. So it's got a family to it, but it's quite a radical change. It was a reaction to punk rock becoming so synthesized and we wanted something we could dance to and play and rock and roll was the music we'd been brought up on and it was the simplest. The big inspiration behind Thee Milkshakes was "Live at the Star Club" by The Beatles.

MRR: You've always sort of bridged the gap between punk and garage rock from the 60s.

BC: Obviously this sort of thing was never actually decided on, it just developed that way. The rawness of that sort of music has got this instant excitement and you can tap into that excitement without having to be initiated into some sort of guild of musicians. It gives a stage to people who wouldn't normally have one, I suppose. Which is the great thing about garage, the blues, beat music and punk rock. I suppose you could say the same thing about a lot of the hip hop and rap music.

MRR: And Thee Milkshakes became Thee Mighty Caesars.

BC: Which was more of a return to the punk and garage stuff. That was Thee Milkshakes without Mick for the first few recordings. I didn't want to use the Milkshakes name out of respect for the work I'd done with Mick. I preferred a new name.

MRR: And after Thee Mighty Caesars, aside from a few collaborations and one-offs, came Thee Headcoats.

BC: I think so, yeah. Something like that.

MRR: When did you start Hangman Records and Books?

BC: The books started about '82, I think. And the records came around 1985 or '86, 'cause I wanted a label to release some of the projects I was doing with Sexton Ming and the blues stuff I wanted to do on my own. Same thing with the books. Rather than waiting around for someone to discover how brilliant something is, I thought I'd put it out myself. 'Cause

Milkshakes!

STILL TALKING 'BOUT

otherwise you can wait around for a long time and find out no one thinks it's brilliant (laughs) So I went with my own feeling on that. Obviously I had no money to set up these things. Thee Milkshakes gave me an album to get Hangman Records going. No one was ever paid royalties in that group. They gave the money for Hangman to exist. I borrowed £800 off Thee Milkshakes, because we never paid ourselves in Thee Milkshakes but we did have some money because we put everything back into the group. We had some money in a bank account and I asked if I could borrow £800. When the group was coming towards splitting up we started paying our selves so I managed to pay that off and get Hangman Books started from that. Hangman doesn't really exist anymore. We got ripped off by a few people and the distributors stopped us making records. Hangman's been treated very shabbily. We're going to start Hangman's Daughter and release our stuff through someone else somehow. We still don't make any money anyway, really. So we'll have to find someone to press the records for us. It's strange the way things have worked out. I don't think we were treated very fairly.

MRR: In the studio, how strictly do you adhere to 50s and 60s style recording techniques? Do you use only valve amps and analogue equipment?

BC: We don't record on digital but we don't stick to any strict rules about recording at all. We're not going to use something old that sounds crap just for the sake of it, although we have done millions of times! We're interested in sounds and how to achieve them, it just so happens that analogue equipment and valve gear does tend to be the best stuff for that. The reason for not getting involved in multitracking in the past is that it diverts from the spirit of the music because you're given unlimited choices. But if you know how to control yourself in the sweet shop you can chose what you want. The big drawback with modern recording is that you've got unlimited choice and if there's four people in there with limitless choice you can end up with a very mediocre produced sound. So we're strict with ourselves.

MRR: When did you first start doing the monthly gigs at St Johns Tavern?

BC: I'm not sure. Must be a couple of years.

MRR: Why do you play here every month?

BC: We're allowed to do what we want. We don't use their PA, we use our own 100-watt PA. We don't have to have a support group. We didn't used to have one at all, but then our driver started a band, Armitage Shanks, whom we liked, and now they support us. It allows me to have control, which is important to me. We've always been keen to find a way to express ourselves. Admittededly, that very often comes across as being "myself", but Bruce and Johnny put in an awful lot of hard work and input towards arranging and how everything fits together. So when I say that, I'm not trying to diminish their input, I'm just trying to take responsibility for my assertivness and bossiness.

MRR: You have a true cult following who go to every monthly show at St Johns Tavern and every poetry reading, etc. Who makes up your audience, do you think?

BC: Exactly. Who are they? I have no idea. Not really. I suppose some people admire the way we work. Some of the people are curious to see what we're up to. Some of the

The Pop Rivets

armitage shanks

people like to see something that's less connected to the seedier side of the music industry, I presume. But that's only because the seedier side of the music industry won't give us any money to do what we want to do! If the seedier side of the music industry wish to give us money to do what we do, we haven't got a problem with it. All we have a problem with is being bribed into doing what they want. I suppose the oldest people coming to see us tonight will be in their late 40s, and sometimes we get people in their 60s and people as young as 14. They're people who decide for themselves and think we're alright.

MRR: The British music scene is so trend-driven, but you've managed to survive so long here.

BC: It's from having a certain amount of belief in what we do. And enough people around here think that's an admirable thing to do. And also, a lot of our crediblity with English people comes from our credibility in the States. Magazines in America seem to understand us better, where-as in England there's not such a tradition of garage music and punk is still seen as something masterminded by Malcolm McLaren. It's a much more insular and less healthy scene here than in America. The two music papers here (*New Musical Express* and *Melody Maker*) have to sell every week and they have to instigate news. They're into control.

MRR: You certainly get almost no press coverage over here.

BC: I have been offered interviews. I was offered an interview because we were on Sub-Pop and I said I'd do the interview on the basis that we discussed why I had the interview, which was because Sub-Pop had a publicist. They think that's incredible arrogance. I suppose it is. But this is what we do and we expect to be treated with respect and not just sell papers for you. When we refused to do the interview, they gave us 'Single of the Week' and the same person wrote a review of a gig we did here and said we play here every week to the same 50 people, which is a distortion of the truth. This is the same person who gave us 'Single of

THUSLY, THEE MIGHTY CÆSARS

the Week' before! Seeing as we wouldn't go along with them and allow them to build us up and knock us town, they went ahead and did it without us! It was quite good, though. They got it over with within a week, instead of dragging it out for six months, so it was quite painless!

MRR: It probably annoys them that you can continue without them having any say or input in it.

BC: That could be a point. Especially since we get a lot more people coming to see us than a lot of the bands they try to push.

MRR: Why have you decided to stay in Kent and not move to London?

BC: I've never wanted to live in London. I don't like lots of traffic and I don't like going to clubs and I don't like going to see groups and I don't like going to the pictures. There's no advantage to living in London for me. I'm not trying to make a career as a musician or painter or a poet

Maybe I'll change my mind about that at some stage, but for the moment that's how it is.

MRR: At home, do you mainly paint and write and practice your music?

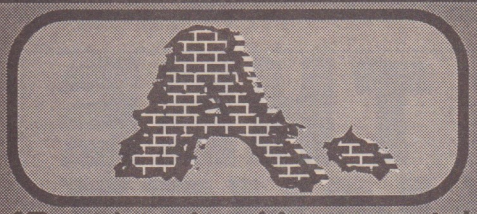
BC: No, mainly I please myself. I work very hard in short periods on the poetry and music, and I paint every week, once a week if I can. Which seems to keep it all ticking over.

MRR: You've done quite a lot of re-interpreting of other people's songs in the past. Obvious stuff like the Sonics and Link Wray, but also seemingly unlikely songs by the Sex Pistols and Chuck Berry and Billie Holliday. What links these choices?

BC: Must be something to do with the intent behind the songs, I think. I very much identify with the sense of alienation that comes through a lot of things. Which is something that has to be sorted-out for each person as it comes up. I'm hoping to have dealt with a lot of these sort of things and be doing something else. Because you don't want to be doing something all the time and not be feeling better about it.

MRR: That was something else I wanted to ask you. Do you see yourself as being like people like Link Wray and Johnny Cash and Jerry Lee Lewis and Chuck Berry, still playing music like you are now when you're in your 50s and 60s?

BC: If it's pleasurable, yeah. If we could keep the sound and carry on doing that stuff, then I think I'd be very interested. The point that's not so interesting is doing a parody of ourselves.



AFI got interviewed in a converted mental hospital in the east Berkeley foothills by Lilly who does My Letter To The World and someone else. This is right before Dave was forced to shave his mohawk due to a court order.

MRR: Okay, let's start off with who's in the band and what they do.

D: I'm Davey and I sing, make faces and swing from the trees.

M: I'm Morkissey. I am the reincarnation of Jimi Hendrix. All kneel and praise me.

A: Adum. Drums.

G: I'm Geoff. I play bass and sock Adum when he makes fun of me.

MRR: What are your influences?

D: Other than skateboarding and little Debbies (laughter), donuts, milk, Angry Samoans, The Germs, Minor Threat, Misfits...

A: Descendents.

D: 7 Seconds.

M: Punk Rock.

A: Cyndi Lauper.

D: I like some glam.

MRR: What kind of glam???

D: Poison, Mötley Crüe.

M: Twisted Sister.

MRR: What have you released so far?

G: Our first release was a split 7" with another band, which was a limited pressing of 210 copies. Our second release was *Behind the Times* 6-song 7" with a first pressing of 400 copies. That was in '93. Our new one is a limited pressing of 200 on *pink* vinyl and it's a live 5-song 7".

D: It wasn't supposed to be pink vinyl, it was supposed to be peppermint vinyl, so it's supposed to look like one of those peppermint candies with the red and the white swirlies. They fukked it up so it's pink. What's the name of that pressing plant? Well, whatever it is...*don't use it!!!!* You'll be on Frilly Pink and you'll be forced to buy flowers from Adama's Flower Shop. Oh, our second 7" is on clear black vinyl... did you know that? (dissecussion follows.)

G: Someday we hope to surpass a landmark pressing of 500 copies, but that will take some extra-terrestrial assistance.

D: Yeah.

MRR: Do you have any plans to go into the studio?

G: Hopefully, by the time this comes out, we will have gone into the studio.

M: If we can find someone to pay for it for a change.

MRR: Don't you do a label, too?

G: Yeah, I run Key Lime Pie Records. So, unless people give me money, I pay for everything myself and I get nothing in return!!

D: You get a kiss every once in a while.

G: Not from you!!!

D: I try. (laughter)

MRR: Do you have any tour plans?

M: We are going to play a bunch of places other than the Bay Area all at the same time, since we're going to be in the neighborhood.

D: Ignoring Rhetoric Boy, yes we plan on touring next summer.

MRR: Where do you plan to play?

M: Dong Dahl's.

D: You wouldn't think so, but we have a really big following in Dong Dahlia.

MRR: Do you care that you don't play what everyone else is playing nowadays? ...such as emo-core, pop-punk, etc?

G: No, pop-punk is neither pop nor punk. We play punk. (Adama laughs) Like '80's style punk. A lot of bands now play pop stuff and its just like new wave, but with guitars instead of synthesizers.

M: We basically play the same kind of stuff that we listen to and always have: the same stuff that's been around since the early '80's.

D: I mean, Rites of Spring were pretty good and Fugazi's cool, but all those clone bands... there are too many of them and they all sound exactly the same. At least, to me. I don't know.

MRR: Do you guys ever get concerned that a bunch of teeny boppers won't like you?

(All around 'yeeeaahhs')

D: Yeah, we're extremely worried about that.

A: A lot of our newer music sounds a lot like stuff they play on Top-40 Radio. If that won't get us the girls, we'll give Rap a try. If that doesn't work...

D: Basically, if we don't have forty halter tops at each show, we know we've got a problem. We do realize

that in the future we'll up the minimum number and we'll have to change our style a little bit to reach that goal, but right now I think the teeny bopper situation is okay.

MRR: In your eyes (or ears), do you think punk will ever be dead?

D: No.

M: I dunno.

D: Will you ever be dead?

M: When I kill myself on my 30th birthday.

MRR: Do you think you guys'll ever go metal?

M: Geoff and I will.

A: I'm going to go reggae.

G: Yeah, we'll play Slayer covers after A.F.I. is over.

D: I hate all of you.

MRR: Do you prefer 'fuck the state', or 'smash the state'?

D: I prefer 'eat the state'.

M: I prefer 'drive the state'. I've been commuting from L.A.

G: I'd prefer 'smash the state' because you can say it on the radio.

D: You like to smash things.

G: I like to smash radios.

M: Vic Chalker got a butter knife...

A: I'd prefer 'fuk and smash the state', because when you put the two together, you get crazy violent sex.

D: Adama likes violent sex. All you bondage babes out there; the drummer with the hair likes rough sex.

MRR: It's always the soft-spoken ones, I tell you.

G: Hi Adama's parents!

MRR: You were talking about butter knives?

M: Oh yeah, speaking of Vic Chalker, the poor boy has a butter knife stuck in his stereo because of Geoff, and... uh... that's all.

G: Okay, Mark and I were in this art class in high school. We were actually mortal enemies, because we are both smart-ass shit-starters, and there was a stereo in the classroom. There was some collegiate crap blaring out of the thing...The Dead Milkmen, I think. I kept threatening to bust some heads if they didn't turn it off, but do you think that did any good? Of course not, so I grabbed a butter knife off of my desk, walked over to their table and stabbed the stereo until it stopped playing.

D: Yeah, and if Geoff ever breaks a string... watch out.

M: Yeah, 'cause one time when we were rehearsing in Adum's garage, Geoff broke a string and went aggro. He threw his bass on the floor, picked it up and threw it on the floor again.

D: I dove behind one of the cars in the garage, Adum crawled into his bass drum to hide, Mark heartily expressed his approval until Geoff finally stopped and surveyed the damage.

(a moment of silence)

M: Davey is the most popular guy on campus.

Everyone Else: But Mork is the Big Man on Campus!

M: Aw, fuck. I was asking for that.

G: Because he's so pretty.

D: If you ever see us, you'll know which one of us is Mork, whether or not he's playing guitar or anything because he's the one that's pretty. He's the cutie. Don't be intimidated, feel free to give him a big wet kiss from me.

MRR: Do you eat donuts?

M: What? No.

MRR: What are your favorite kinds of donuts?

M: I told you I don't eat donuts. Can't you hear?

D: I like French Cruellers. There's a donut that they make in this donut shop in Ukiah, it's called the 'Chocolate Fuck You', or the 'Fuck You, I'm Chocolate' or something. You know what I'm talking about Adam? It's this big chocolate bar.

A: Uh, no.

D: What's wrong with you?

A: I like chocolate old-fashioned. They're all I eat.

G: Besides shit. (laughter from the gang)

D: If you're ever in Ukiah, there's this donut shop across the street from Taco Bell on State Street. They have these donuts about nine inches long: they're chocolate in the middle, chocolate covered, chocolate chips on top, and they're fucking awesome.

G: Yeah, that donut place is in a prime location: about three blocks away from a store that sells liquor and firearms. (laughter)

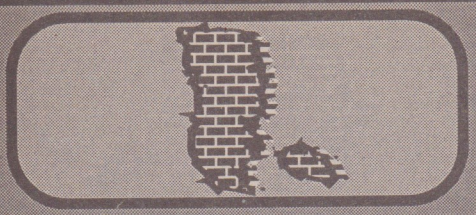
M: 'Whiskey John's Guns and Liquor'.

G: Oh yeah, ask us about Wal-Mart.

D: Yeah, ask us about Wal-Mart.

MRR: What about Wal-Mart?

G: Well, let me tell ya. I went there with Dave and Mark looking for material to print patches on and there was this gangster girl there and she walked by and laughed



and said, "It's not Halloween, you know." While she was walking away I said, "You coulda fooled me." She came back and got in my face and said, "What did you say?" I looked her in the eye and said, "YOU COULD HAVE FOOLED ME." I basically spelled it out for her and she was tough or something and said that Ukiah was her city and Wal-Mart was her territory and to watch out for her or some crap.

A: That's basically why we left. (lotsa laughter)

G: Then her boyfriend got in my face and said, "Hey man, this is my girlfriend. Why don't you shut up!", and I said, "Well then why don't you tell her to shut up?!", and he just walked away. That was about it. Oh!, and there's another story about Wal-Mart. Davey and I were buying dog chains and this redneck, typical Ukiahan guy walked by, and said, "Hey look, they're buying their jewelry." And then Davey sez, ...

D: "That's right, MOTHERFUCKER!!" (laughter)

G: I didn't see who it was. I looked for him and was gonna go up and say, "Yeah, they're for your wife", but I couldn't find who he was.

MRR: Davey, tell the story about the time you guys played with SNFU.

D: Well, we have a couple of stories about that... When we played with SNFU, Geoff and I and our friend Smiff... Mork was there too, Adumb had already left, for reasons unmentionable. We were standing at the table selling stuff, and there was this big girl... She was really tall, about 100 feet tall and...She wasn't fat or anything- she was just BIG. She had this big smile and bright red lipstick and a short blond flat-top - a bleach-ed blond haircut like the girl in Rocky IV, or whatever.

M: Like Susan Powter.

D: Yeah, like her! 'Stop the Insanity!' So, she kept coming up to the SNFU table and our stuff and saying "Anything free?" and she'd smile. We'd say, "No" and she'd make this grimace, pout, roll her eyes and walk away. She kept coming up and doing that and at one point, I was drinking Jolt and I had let somebody else drink out of it. There was lipstick on it when she gave it back to me. I said to Dave (SNFU's manager) after I drank from it, "That's the closest thing I've come to a kiss in a long time." And, so, he says, "Aw, Davey, you just got to exert yourself." So the big girl comes back and takes these two SNFU stickers off the table and tapes them to her breasts, which were kind of large. Dave says, "Don't make me go there, 'cause I will." She says, "Well what if I run?" and Dave says, "Well, me and Davey will have to catch you and tear them off. Won't that be fun?" I was just sitting there, so Dave says, "I'll tell you what. If you give my friend Davey here a little kiss, I'll let you have those two stickers for free." She says, "Okay," and then he asked, "How about you, Dave?", "Uh, okay."- I thought I was just gonna get a little smooch...

G: So Davey puckers up and the girl takes her hand, puts it behind Davey's head, and this 80 foot tongue shoots out of her mouth and goes down Davey's throat!

D: I was shocked, I was crying, I couldn't breathe. Ohhh- it was horrible.

G: My eyes popped out of my head about three feet.

D: It was traumatizing.

M: And later on when she saw you what did she say? Oh, "I'll see *YOU* later."

(laughter)

D: I'm a fukking idiot.

MRR: Closing comments!

M: Macaroni and Cheese.

D: Oh! Monster Cereal.

A: Oh, I must kill myself.

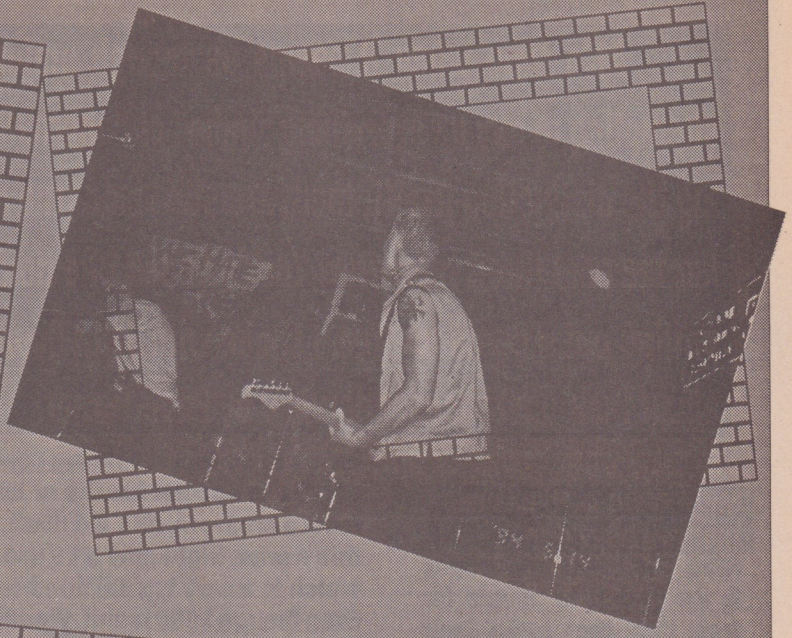
D: Jello B. Mothra.

G: Buy our records, buy our shirts, and write to us. If you send us a SASE, we'll send you a patch.

D: We'll have buttons and stickers soon...I've gotta pee.

A.F.L.? P.O. Box 4522
Berkeley, CA 94704

THE DAMAGE: (A MOMENT OF SILENCE). HE THREW HIS BASS ON THE FLOOR, PICKED IT UP AND THREW IT ON THE FLOOR AGAIN. GEOFF FINALLY STOPPED AND SURVEYED



DESCENDENTS

At a time when it seems as though major labels are attempting to buy up everything "indie" or "alternative" (including the distinction itself), there are still some true alternatives. For the past three years New York's Sound Bite House has been putting out records for free. I spoke with John Courter of S.B.H. about their operations. Interview by Page Turner.

MRR: What is it, basically, that you guys do?

SBH: The basic philosophy is we give it to people for free, then they make their own choice. We don't give a rat's ass in fucking hell what they do with it. They can pay us and then it's not free. You don't have to pay us with money, pay us with whatever you have. We get more than just money, we get everything under the sun. We don't entirely equate the value we get from this in terms of money. By doing this we take away a lot of the incentive that is driving a lot of the problems that exist in the scene. This allows more flow of music into people's hands without the arbitrary and capricious type barriers that are set up by people in the scene.

MRR: But how can you put vinyl out for free and still be around? Doesn't that cost a lot of money?

SBH: We've talked about this before, and we are in no way holding onto secret information that we don't share. It's not like we say that only *we* do it and we're the only one's who can do it. It would be pointless for us to do this if only we could do it because we have access to special breaks or special cuts by printers or record pressers, and we don't. This is how we do it and this works. Right now let's use a model of 1000 records, which is a very typical number people say in the scene. Even though 1000 is shit. We can teach every record label that's going to put out 1000 records, and we can teach people to do it our way. And they will reach 1000 people and not only that they will have total artistic control.

MRR: So what do you tell people to do?

SBH: First of all, we tell people you have to get a little teeny bit of discipline in your group to do what we're going to tell you to do, and you can do this. Each band has three or four members, it works for three too, but right now let's say four. Each person puts away about five dollars a week, seven dollars a week and that comes out to about twenty dollars a week. At eighty dollars a month after five months or six months you will have enough money to do what we do at the level of 1000. We put out only 5000 minimum now and we're going up to 10,000 very soon. But we're starting out at the ground level. So with $450 you must do a split record. Find a group that you know and trust and you can work together on this and you now have $900 to do this. Of that $900, approximately $600 goes to record pressing. We use United Record Pressing (453 Chestnut Street/ Nashville, TN 37203/ (615)259-9396). Of that amount, you'll have about $300 left. You need to find somebody with a four track or eight track who's willing to work with you for virtually nothing. If you're a moron and you're going to go out and spend hundreds of dollars recording, that's your stupid fault. This is punk, get with it, the worse it sounds the better it's supposed to be.

If your band cannot come up with five dollars per member per week then just get out of this. We tell them to go buy lotto tickets.

MRR: What about packaging and distribution?

SBH: You take care of the cover art by taking it to a cheapie printer and for $30, $40, $50 you can get 1000 covers printed in black and white, or you can go xerox them yourselves. Because you're going directly into people's hands, you don't need to worry about fancy covers or fancy recording. You're not competing in a retail market. Let them do the fancy covers and all this crap with colored vinyl. You go tell them "fuck you, we're putting out our own music and we're not playing by your rules any more." You now have the record and the cover. You can buy the little plastic bags and they're like $23 per 1000 (Bags Unlimited/ 1-800-767-BAGS). So you've spent another $60 on covers and you have another $250 which includes blood money for MRR so they can run an ad. Then we tell all the other 'zines to just xerox it out from there because they all read MRR. MRR does have a place. There you've spent $50, which leaves you $200 or so. If you want to mail 500 of your records, you can use Rot'En Roll (P.O. Box 386/ Smithtown, NY 11787/ (516)751-3983) who will mail them for you for about $150 for 500 records. Mail them to anyone you want. You supply them with the names, or you can use their mailing list and they'll do it by state, radio, 'zines, whatever you want. You still have $40 left and by now you should have stuff coming in. Let's assume you can't afford to do a phone thing like we have, then do it by letters.

MRR: So for how long have you been doing this?

SBH: About three years, and we've seen people come and go, but we're still here and we're telling everybody you don't have to put up with these rules. We can put out as many records as we want and as we progress along... imagine it like this: if we put out 10,000

SOUND, BITE, HOUSE

records or 5000 records a year for each band and we have twenty bands, that's 100,000 records a year!

MRR: Do you make LPs or EPs?

SBH: No, we don't do LPs. That's crap, it's record labels' attempts to capitalize and make money off bands, same with CDs. The music industry has won this war already without even firing a shot. Everybody's worried about Green Day selling out or Nirvana crap. All the music industry has to do is throw some chump change our way and everybody is out stabbing each other to get it. Most bands are making no money! We don't care about money, if we break even we're happy. We put records into people's hands. I considerate it an honor when someone sends us two or three dollars. Most people can't afford to put out LPs. But you have to first be exposed to a band through a 7". Someone else's tastes determine which bands put out LPs. First you must get the attentions of listeners.

MRR: And you're able to distribute 5000 or 10,000 records?

SBH: Yes! And we're not lying. We don't have money, all of us are just working normal jobs, we save our little bit of money and every six months or so we put together a record. If your band cannot come up with five dollars per member per week then just get out of this. We tell them to go buy lotto tickets.

MRR: I know you put out other band's music, but you're not really a record label.

SBH: Not in the normal sense of how you would think of it. We're more of an enabling system to allow bands to do what they do best, which is make music. Without the band there is no MRR, there is no CBS records. What interests us is what Tim was saying in the editorial (#133) that there needs to be an alternative distribution system and that MRR will put in resources... the system is already up and running and has been despite MRR's ignorance to it. And this system will answer the question as to what is wrong with the scene. You talk about investing money, we don't need money. Why reinvent the wheel? MRR does have resources, why don't we use them in a good way? We need more people with bulk mail stamps, we need a group in every corner of the U.S. with bulk mail stamps to help distribute. We need people to learn how to do what we do. Why not help subsidize with free record ads in MRR so the people who are willing to do this get a little break? We don't need to reinvent the system, it's already in place. It will work for everyone, it won't create chaos or anything. It will allow people to make their own decisions about the music they want to hear. We want younger kids to go to a 'zine because, wow, there's like 30 or 40 free records in here. It doesn't matter if you don't take major label ads, you're not driving any more kids in your direction, they're getting their information from MTV. If you really want to do something we must redetermine the rules. We get music into people's hands. If they don't like it they can throw it out. We don't care, and no one can stop us.

The basic philosophy is we give it to people for free, then they make their own choice. We don't give a rat's ass in fucking hell what they do with it.

MRR: So do you ever turn away a band?

SBH: We have our genre, hardcore and punk, but if a band comes to us with something we're not interested in specifically we don't turn them away. We give them the same info we have. If they're a rockabilly band and stupid enough to want to use our mailing list, we'll do it. But we'd rather teach them how to develop their own network. I can give you a perfect example. Negative Reaction did an ad with us in MRR and they got 300 letters. They were totally written off by the people in the scene here in Long Island until they learned how to do what we do and now they're ecstatic. We split a record with them and we only do 5000. These clowns managed to come up with the money to afford the split. We get rid of 2000 records in the first month. Now you have a band that can reach people, not reviewers, but actual audience people who will then send money or any other thing. Success is not dollars, it's the boxes and boxes of letters we get. Get any two bands to do what we do and see if they aren't happy with the results. If any editorial people want to debate us, we'll take up an entire issue. This system works. The enemy has been us, we created the monsters. If that isn't admitted then the music industry won and punk will turn out just like heavy metal, and it will use and abuse musicians and toss them aside. How could people want to be like that? How can we distribute, market or manufacture records based on the model of an industry we supposedly hate? Music to the people!

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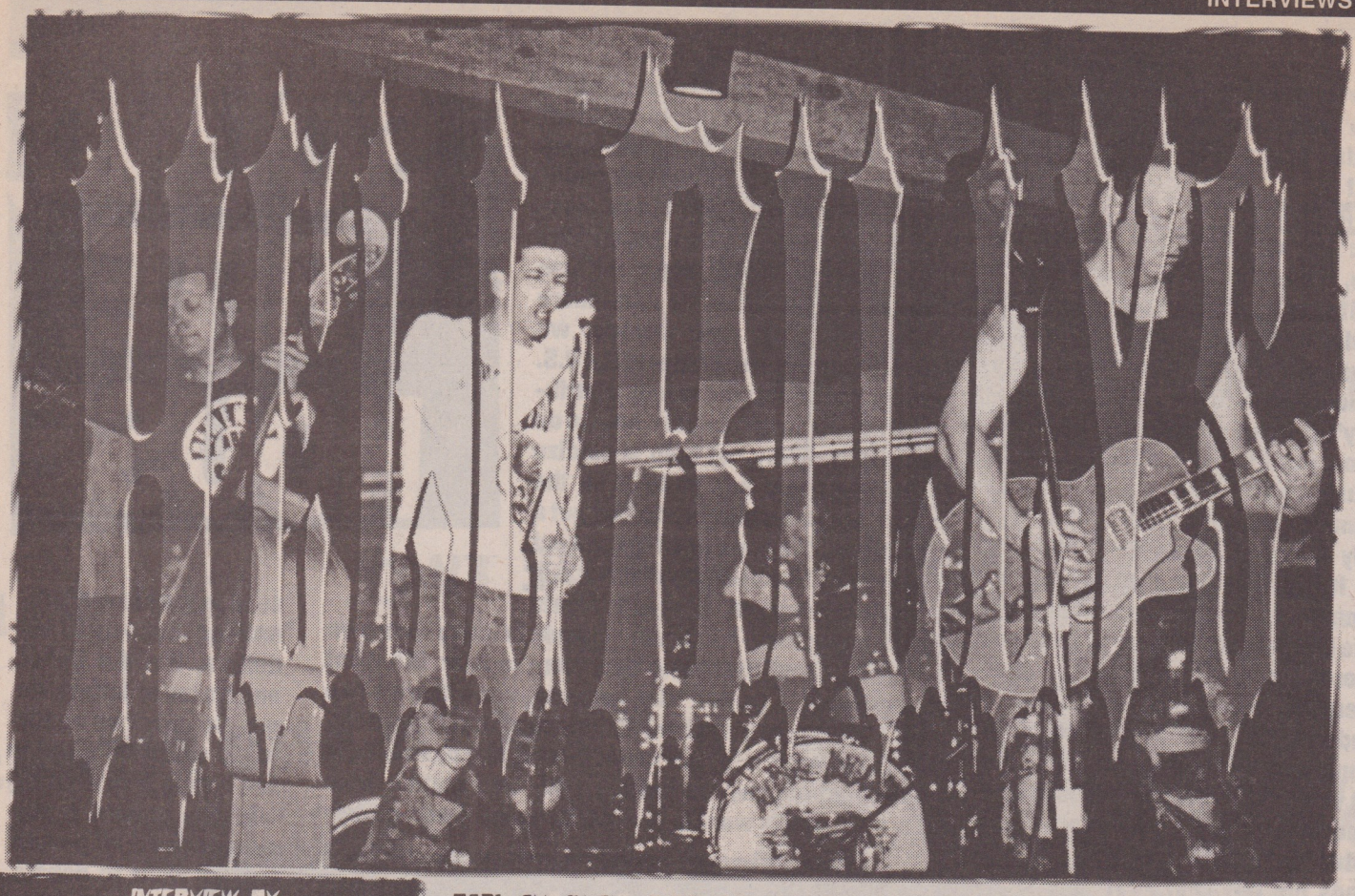

INTERVIEW BY
JENNIFER SIMPSON

MRR: WHO ARE THE HELLBILLYS?
BARI: SINGER.
GREG: DRUMS.
RICK: BASS.
DAN: GUITAR.
MRR: THE COVER OF YOUR LAST SINGLE, *KNOCKED UP AND GUN CRAZY*, WAS VERY CONTROVERSIAL, WHAT KIND OF FEEDBACK HAVE YOU RECEIVED FROM FANS AND WOMEN S GROUPS?
BARI: WE'VE GOT NOTHING BUT POSITIVE FEEDBACK. MRR IS THE ONLY NEGATIVE FEEDBACK WE'VE GOTTEN. PEOPLE SAID IT WAS STUPID WOMANIZING THING BUT EVERYBODY LIKED IT.
GREG: IT'S ALWAYS REALLY SOME OF THE CONTROVERSIAL HUMOR WE DO THAT IS SOMEWHAT TONGUE AND CHEEK, IN THE SENSE THAT WE TRY AND SHOW THESE THINGS THAT ARE REALLY SILLY, JUST BASICALLY GET THE JOKE AND IF PEOPLE DON'T GET THE JOKE OR HAVE THAT SENSE OF HUMOR, WELL WE DON'T CARE AND THAT'S THEIR PROBLEM.
BARI: YOU GOT TO TAKE A PREGNANT WOMAN SITTING DOWN KISSING A SHOT GUN AS A JOKE.
GREG: IT'S SO INCREDIBLY SILLY THAT YOU KNOW IF YOU DON T HAVE THAT KIND OF HUMOR YOU MIGHT NOT LIKE OUR GROUP, BECAUSE WE DO HAVE THAT SENSE OF HUMOR AND SOMETIMES IT'S A LITTLE BIT TWISTED AND THAT'S FINE WITH US.
BARI: ALL IN ALL, EVERYBODY LIKED IT.
GREG: IT'S SILLY, THERE S OTHER THINGS WE'VE DONE THAT ARE JUST AS SILLY. WE DID A COVER VERSION OF AN OLD EARNEST TUBBS COUNTRY SONGS CALLED "SHE'S LOOKING BETTER BY THE MINUTE," AND IT'S THE SAME SORT OF THING. THE LYRICS ARE SO SILLY THAT YOU'VE GOT TO LAUGH AT THEM.
BARI: IT'S ABOUT A GUY THAT GOES INTO A BAR AND THERE'S ONLY ONE UGLY GIRL SITTING AT THE BAR. THE MORE HE DRINKS, THE BETTER LOOKING SHE IS, SO HE DECIDED TO TAKE HER HOME.
GREG: IT WAS FUNNY BECAUSE WE USED TO KEEP THAT SONG IN THE SET AND ESPECIALLY AT GILMAN STREET, PEOPLE WOULDN T GET IT. I MEAN THEY WOULD NOT GET THE JOKE.
GREG: THAT'S OK THOUGH, WE ACTUALLY DON'T PLAY THE SONG ANYMORE BECAUSE WE'VE FORGOTTEN HOW TO PLAY IT. RICK FORGOT HOW TO PLAY IT.
RICK: OH WELL.
MRR: HOW WAS YOUR RECENT EUROPEAN TOUR AND THE MEXICO CITY TOUR? WHAT WAS THE RESPONSE FROM EUROPE IN COMPARISON TO MEXICO?
RICK: IT'S LIKE TWO DIFFERENT WORLDS.
GREG: YEAH, IT IS TWO DIFFERENT WORLDS!
BARI: IN MEXICO, THEY'RE JUST EAGER TO SEE ANYBODY COME THERE AND PLAY. THEY ARE REALLY HAPPY THAT YOU COME DOWN. THEY'RE JUST ECSTATIC, NO MATTER WHAT YOU DO.
GREG: IN MEXICO, IT'S A DIFFERENT STORY BECAUSE, THERE'S NOT A WHOLE LOT OF GROUPS AND NOBODY OVER THERE IS PLAYING THE SORT OF STUFF WE'RE PLAYING. WHEN AN AMERICAN GROUP IS DOWN THERE, THEY CAN DO VERY WELL. WE HAD PEOPLE TAKE A TRAIN TO SEE US.
BARI: FROM ONE END OF MEXICO TO THE OTHER.
RICK: JUST TO COME AND SEE US. THEY SHOWED UP AT SOUND CHECK. IT'S LIKE EVERY TIME WE TURNED AROUND THEY WERE BRINGING BEERS TO US. THEY WERE SO EXCITED. WE PUT THEM ON THE INSIDE SLEEVE OF OUR RECORD. IT WAS SO NEAT THAT THEY CAME ALL THAT WAY.
GREG: LAST TIME WE PLAYED IN TIJUANA PEOPLE CAME FROM MEXICO CITY, WHICH IS THE EQUIVALENT OF CROSSING THE UNITED STATES. HERE IN THE US, IT'S SOMETIMES HARD FOR PEOPLE OUT TO COME OUT OF THEIR LIVING ROOMS.
RICK: YEAH REALLY, "THE SIMPSONS ARE ON."
GREG: BUT OVERALL, HAD A GOOD RESPONSE IN BOTH PLACES.
MRR: WHAT PLACE DO YOU FEEL HAS THE BEST ROCKABILLY/PSYCHOBILLY SCENE.
BARI: IT WAS ENGLAND, BUT I'D SAY GERMANY NOW.
RICK: GERMANY, THERE'S MORE BANDS OVER THERE.
GREG: THERE'S A LOT OF GOOD EUROPEAN GROUPS. MOSTLY THE EUROPEAN GROUPS EXCEL OVER ANYBODY. A LOT OF THE AMERICAN GROUPS PLAY TOO MUCH STRAIGHT AHEAD ROCKABILLY TO BE VERY

HELL BILLYS

INTERESTING.

RICK: EVERYTHING IS REAL SEGREGATED OVER THERE. THERE'S THE PSYCHOBILLIES, THE ROCKABILLIES, AND THE TEDDY BOYS. YOU DON'T REALLY CROSS THE LINES TOO MUCH. IF A BAND COMES FROM AMERICA AND THEY PLAY ROCKABILLY MUSIC AT A PSYCHOBILLY SHOW, THEY GO OVER LIKE A SACK OF CEMENT.

BARI: WE PLAYED WITH FIVE OTHER AMERICAN BANDS. EVERYBODY THOUGHT ALL THE AMERICAN BANDS SUCKED. WE WERE GETTING READY TO COME ON AND THEY GAVE AWAY A SOUVENIR RECORD THAT RICK HAS ON HIS WALL AND IT'S SPLIT. ONE SIDE HAS ALL THE EUROPEAN BANDS AND THE OTHER IS ALL THE AMERICAN BANDS. EVERY SONG ON IT IS ROCKABILLY BUT OURS. WE DONT CONSIDER OURSELVES A ROCKABILLY BAND. EVERYONE OVER THERE BEFORE WE PLAY JUST ASSUMES WE ARE JUST ROCKABILLY. WE ARE BOOKED AS ROCKABILLY AND WE ARE TOTALLY PSYCHOBILLY. WE PLAYED LAST AND THEY HAD SEEN ALL THE AMERICAN SHITTY BANDS AND THEN WE PLAYED. THEY WERE GOING "OH FUCK, ANOTHER AMERICAN ROCKABILLY BAND." WE PLAYED AND THEY LIKED US. NONE OF US PLAY ROCKABILLY! IT'S BORING.

RICK: IT'S NOT BORING. I LIKE ROCKABILLY A LOT.

BARI: I DIG IT TOO, BUT I'M JUST SAYING...

RICK: I DON'T LIKE THE WHOLE CLIQUE THAT'S AROUND ROCKABILLY. YOU GOT TO WEAR A CERTAIN SUIT OR DRESS A CERTAIN WAY. GREASE YOUR HAIR LIKE THIS AND YOU GOT TO HAVE AN OLD CAR LIKE THIS...

GREG: LIKE MINE.

RICK: IT'S TOO MUCH OF A CLIQUE. I LIKE THE MUSIC AND JUST LIKE THE PEOPLE.

GREG: WE SUPPORT IT THOUGH. I MEAN, FIND A ROCKABILLY GIG AND WE'LL BE THERE, SO WE ENJOY A LOT OF THE MUSIC. IT MAKES GREAT BACKGROUND MUSIC.

BARI: AND WE'LL BE DRINKING YOUR BEER.

BLENDING THE TWO TOGETHER IN THEIR MINDS IS OK, THAT'S HAPPENING.

RICK: THAT'S WHY WE PLAY MORE PUNK SHOWS, I THINK WE ARE MORE ACCEPTED AT PUNK SHOWS.

GREG: WE ARE MORE OF A PUNK BAND. A FRIEND OF OURS SUMMED IT UP ONE EVENING AT A SHOW. HE SAID "LAST TIME I SAW YOU GUYS, I DIDN'T HEAR MUCH BILLY." (LAUGHTER) SO THAT WAS KIND OF FUNNY. IN JAPAN, OUR ALBUM CAME OUT AND IT'S SELLING VERY WELL. I CAN HARDLY WAIT TILL IT GETS MORE DISTRIBUTION HERE.

> "Last time we played in Tijuana people came from Mexico City, which is the equivalent of crossing the United States. Here in the US, it's sometimes hard for people to come out of their living rooms."

RICK: WE BACKED UP SOME GREAT ARTISTS FROM THE FIFTIES, LIKE YOU (GREG) PLAYED WITH BO DIDDLEY.

GREG: RICK PLAYED WITH RONNIE DAWSON.

RICK: THESE ARE THE GUYS WHO STARTED IT OUT, THEY KNOW ROCKABILLY THE BEST.

GREG: IT'S THE ROOTS.

MRR: WHY DO YOU THINK YOU'RE MORE POPULAR IN JAPAN?

DAN: BECAUSE THERE'S NOT A LOT OF PSYCHOBILLY GOING ON HERE. IT'S MORE POPULAR OVER THERE. IT SEEMS PEOPLE HERE REALLY AREN'T INTO IT AND MAYBE SOMEDAY THEY WILL.

DAN: WE ARE GOING TO CHANGE ALL THAT.

GREG: JAPAN'S GOT A REAL INTERESTING THING GOING ON ABOUT HOW THEY REALLY ENJOY AMERICAN CULTURE, ESPECIALLY FROM THE 50'S. WHEN YOU'VE GOT A HIGH BREED OF ROCKABILLY, PUNK, THEY LOVE IT.

BARI: THEY ARE TOTALLY INTO LOOK. IF YOU HAVE A TOTALLY EXTREME LOOK, THEY REALLY LIKE THAT. THE JAPANESE LIKE A BIG SHOW.

BARI: WE ARE JUST A MORE POPULAR BAND IN JAPAN BECAUSE IT SEEMS THEY'RE MORE ACCEPTING FOR SOMETHING STRANGE AS OPPOSED TO HERE WHERE IT IS CUT AND DRY BETWEEN ROCKABILLY OR PUNK.

RICK: WE GAVE SOME ALBUMS TO LOCAL RADIO STATIONS.

BARI: AND EPICENTER.

RICK: THE STATIONS WE SENT THEM OUT TO WERE GETTING AIRPLAY AND WERE DOING VERY WELL. EVERYONE'S REALLY HAPPY, KUSF AND KALX, THEY ARE DIG N IT.

BARI: WE GOT A LOT OF LOCAL RADIO SUPPORT.

GREG: AFTER FOUR YEARS PEOPLE ARE

JUST STARTING TO WAKE-UP.
MRR: ARE YOU ENTHUSIASTIC ABOUT THE ROCKABILLY SCENE IN THE BAY AREA? FOR EXAMPLE PARADISE LOUNGE? ARE YOU GUYS INTO THAT?
BARI: I SUPPORT IT. DAN HAS ANOTHER BAND CALLED TOMBSTONE, WHICH IS ROCKABILLY, BUT WE DON'T REALLY PLAY ROCKABILLY ANYMORE.
RICK: WE SUPPORT IT.
GREG: WE ALL GO TO THE SHOWS, THE IVY ROOM IN ALBANY.
RICK: IVY ROOM IS EVEN MORE FUN THAN THE PARADISE LOUNGE. THERE'S ALL SORTS OF WEIRD PEOPLE. PUNKS, ROCKABILLIES, AND WHITE TRASH, SKINHEADS.
MRR: BARI, WHY DID YOU MAKE THE TRANSITION FROM POLITICAL PUNK TO MINDLESS PSYCHOBILLY.
BARI: WHEN I LEFT CHRIST ON PARADE, I WAS DISILLUSIONED WITH PUNK AND I JUST THOUGHT EVERYBODY WHO HAD THE IDEALS THAT THEY PROCLAIMED BACK THEN KIND OF DIDN'T. IT SEEMED LIKE IT WAS ALL A FACADE. THAT'S WHEN I MOVED TO JAPAN AND I STARTED SEEING ROCKABILLY AND PSYCHOBILLY BANDS THERE. I ALWAYS THOUGHT THAT WAS A NEAT THING TO DO AND WHEN I CAME BACK, THE NEXT BAND I DID WAS THIS BAND. I MEAN, WE CAN MAKE THIS JUST AS POLITICAL AS THAT. IT'S JUST I DIDN'T FEEL THE NEED TO HAMMER THAT INTO EVERYBODY'S HEAD ANYMORE. CHRIST ON PARADE WAS SO DEADLY SERIOUS. AFTER A WHILE, YOU CONVERT. ONCE YOU'RE CONVERTED, WHAT CAN YOU DO?
GREG: I COULDN'T UNDERSTAND WHAT YOU WERE SAYING ON THAT ALBUM
BARI: (LAUGHTER)
MRR: WHY DO YOU HAVE SUCH A HARD TIME KEEPING A STEADY GUITAR PLAYER?
RICK: IT'S BAD LUCK TO SAY THAT.
GREG: THAT'S NOT THE CASE. OUR GUITAR PLAYERS...
RICK: ACTUALLY, HENRICK WANTED TO GO ON AND DO HIS OWN THING. THAT'S OUR FIRST GUITAR PLAYER.
GREG: HE'S GOT A NEW GROUP CALLED DRIVIN' WHEELS WITH OUR OLD BASS PLAYER, LLOYD.
BARI: OUR TEMPORARY BASS PLAYER.
RICK: WE HAD SOME LINE UP CHANGES, BUT I THINK WE'RE REAL HAPPY RIGHT NOW.
GREG: WE ARE REAL STRONG AND SOLID. WE ARE IN A DIRECTION THAT WE'VE ALWAYS STRIVED TO ACCOMPLISH. IT'S SOMETHING WE REALLY COULDN'T DO BEFORE.
BARI: OUR OLD GUITAR PLAYER WAS INTO ROCKABILLY AND BLUES.
RICK: SO EACH TIME WE ASKED HIM TO DO SOMETHING FAST OR MORE AGGRESSIVE, HE WOULDN'T.
RICK: HE SAID "NA, I'M REALLY NOT INTO THAT."

MRR: WHEN IS YOUR NEW LP COMING OUT?
BARI: OUR ALBUM IS OUT NOW. IT GOT RELEASED IN JAPAN. WE'LL GET IT HERE AS AN IMPORT. A COUPLE OF LOCAL SHOPS ALREADY HAVE IT. MOD LANG AND ROUGH TRADE HAVE IT. MASS DISTRIBUTION IS SOMETHING WE'RE GOING TO HAVE TO TAKE CARE OF OURSELVES.
GREG: WE HAVE TWO OTHER 45'S COMING OUT IMMEDIATELY.
BARI: WE HAVE TWO 45'S ON BOTTLECAP RECORDS AND DIONYSUS RECORDS.
RICK: WE HAVE FIVE OR SIX DIFFERENT LABELS.
GREG: WE'LL HAVE FOUR 45'S.
RICK: TWO COMPILATIONS.
GREG: AND AN ALBUM.
RICK: CD.
MRR: WHAT DO YOU THINK OF CDS?
GREG: I DIDN'T LIKE THEM VERY MUCH, BUT THEY GROW ON YOU.
RICK: I WAS NEVER LIKE THE GUYS IN THE MUMMIES SINGING "I HATE CDS." WE KNEW SOMEDAY WE MIGHT BE ON ONE. IT'S ALRIGHT, IT DEFINITELY HAS ITS UPS AND DOWNS, YA KNOW. I LIKE TO HEAR THE SCRATCHES.
GREG: WE ARE ON A GERMAN COMPILATION CD CALLED *SONGS THE CRAMPS TAUGHT US*. WE DO OUR VERSION OF "MAD DADDY." FIRST SONG ON THE CD. IT SOUNDS FANTASTIC. IT'S ALSO RELEASED ON OUR *KNOCKED UP AND GUN CRAZY* 45.
RICK: IT SOUNDS LIKE SHIT ON THERE.
GREG: THE FIDELITY IS NOT NEARLY AS GOOD.
GREG: HE PLAYED MORE OF TWANGY TONE ON HIS GUITAR. THAT'S REALLY NOT WHAT WE WANTED, BUT IT WORKED FOR AWHILE AND IT SOUNDED GOOD.
RICK: THAT'S WHAT PEOPLE ARE HEARING ON THE LP.
GREG: NOW ON THE LP, IT'S A DOCUMENT OF WHAT WE ONCE WERE AND IT'S A VERY GOOD RECORD. HOWEVER, WE SOUND A BIT HEAVIER, NOW WE'RE MORE PUNK ROCK.
BARI: WE ARE A VERY HEAVY TROOP.
GREG: ONE TIME I GOT A LETTER FROM SOMEBODY IN EUROPE, "YOU ARE A VERY HEAVY TROOP." THAT'S HOW THEY WERE SAYING A GREAT ROCKNROLL BAND.

RICK: MEXICO CITY WAS LIKE THAT TOO. THEY COME UP AND SAY (WITH AN ACCENT) "YOU TELL ME WHAT KIND OF MUSIC YOU PLAY."
GREG: AND WE WOULD TRY TO TELL THEM A HUNDRED TIMES, AND 20 MINUTES LATER,,
BARI: HELLBILLYS? "IN MY HEART I FEEL THIS IS ROCKNROLL MUSIC."
GREG: THIS GUY LOOKED LIKE A SPANISH VERSION OF MOE HOWARD FROM THE THREE STOOGES. (LAUGHTER). THERE WAS THIS ONE GUY WHO WAS VERY VERY DRUNK, AND EVERY FIVE MINUTES HE'D LIFT HIS HEAD OFF THE TABLE AND GO "SALUTE!" AND HE'D GO "JIMI HENDRIX!" AND THEN HIS HEAD WOULD FALL BACK DOWN ON THE TABLE.
RICK: THEY WERE VERY SERIOUS AND YOU COULDN'T LAUGH AT THEM.
GREG: RICK AND I WERE GRINDING OUR TEETH SAYING "OH BOY, WE CAN'T LAUGH AT THESE GUYS."
RICK: THEY ARE SO DRAMATIC IN MEXICO. THEY'RE REAL SERIOUS. IT MEANT A LOT TO THEM, SO YOU DON'T WANT TO BLOW THEIR TRIP.
GREG: WE ANSWERED THEIR QUESTIONS 3 OR 4 TIMES AND THEY ALSO WERE VERY CONCERNED THAT SINCE WE WERE FROM SAN FRANCISCO WE WERE HOMOSEXUALS.
RICK: HE GOES "SAN FRANCISCO, GAY'S THIS BIG. I DON'T LIKE GAYS. ARE YOU GAY?" LIKE WE SAID, IT'S A WHOLE OTHER WORLD. A LOT OF MUSIC IN CLUBS IS CONTROLLED BY THE GOVERNMENT. YOU REALLY DON'T SEE THAT MANY SHOWS. THE SHOWS YOU THAT YOU DO SEE ARE BANDS LIKE METALLICA STADIUM SHOWS, SOLD OUT FOR A WEEK.

GREG: FIVE SHOWS SOLD OUT!
RICK: THEN YOU HAVE SOME GREAT GARAGE BANDS COMING OUT DOWN THERE. THERE'S A LOT OF MONEY TO BE MADE IN MEXICO CITY.
GREG: WE PLAYED A SOLD OUT SHOW WHERE IT COST $35 AMERICAN DOLLARS TO SEE US.
RICK: WE SAID WHERE'S THE OTHER BAND? THEY REPLIED "NO, YOU'RE THE ONLY BAND."
GREG: WE HAD TO PLAY EVERY SONG WE KNEW.
RICK: THEY PLASTERED POSTERS ALL OVER TOWN. NOW WE HAVE FANS DOWN THERE. BARI'S GOING TO GET MARRIED THE NEXT TIME HE'S DOWN. THERE'S A GIRL IN LOVE WITH HIM THERE.
GREG: THERE'S SO MANY WOMAN IN LOVE WITH BARI.
BARI: POOR THING.
MRR: WHAT PSYCHOBILLY BANDS ARE POPULAR AND WHICH ONES ARE GOOD?
BARI: PSYCHOBILLY BANDS THAT ARE GOOD ARE MAD SIN FROM GERMANY. THE MOST POPULAR BAND IS DEMENTED ARE GO FROM ENGLAND.
GREG: THE METEORS.
RICK: THEY'RE NOT VERY POPULAR HERE, THOUGH.
BARI: IN THE STATES, WE HAVE COSMIC VOODOO FROM DOWN IN L.A., NEKROMANTICS FROM HOLLAND, THEY'RE REALLY GOOD
GREG: BANANA METALLIC.
BARI: THEY'RE FROM FRANCE, AND THEY'RE VERY GOOD.
GREG: STOMPIN' MAD BATS FROM ITALY.
MRR: WHAT BANDS WERE YOU IN BEFORE?
GREG: LET'S SEE, I PLAYED WITH TUXEDO MOON, WASP WOMEN, NO ALTERNATIVE, RENEGADES WHO BECAME WIRE TRAIN, SEA HAGS, INSAINTS, BO DIDDLEY AND THE HELLBILLYS.
DAN: THE ONLY BAND I WAS REALLY IN THE LAST EIGHT YEARS WAS A TECHNO, SPEED, THRASH, DEATH, DOOM, AND METAL BAND CALLED HEX. WE PUT OUT ABOUT SIX ALBUMS.
GREG: THEY'RE POPULAR.
BARI: IT LAUNCHED THEM INTO OBSCURITY.
DAN: THAT'S HOW COME WE ARE SO HEAVY NOW, BECAUSE I GOT THE HEAVY GUITAR SOUND.
BARI: I WAS IN CHRIST ON PARADE, THE ONLY BAND WORTH MENTIONING. OH YEAH TEENAGE WARNING AND MY VERY FIRST BAND WAS A SURF BAND.
RICK: I WAS IN THE WATCHMEN, ALLEY BOYS, ALTER DEFAY.
EVERYBODY: THE GO GO'S.
RICK: YEAH, NO,, T.O.C., MY FIRST BAND EVER, IT STOOD FOR TOTALLY OUT OF CONTROL.
BARI: FROM SANTA ROSA.
MRR: WHAT IS PSYCHOBILLY?
RICK: IT'S A MIXTURE, IT STARTED OUT AS ROCKABILLY, YA KNOW, THE METEORS KIND OF STARTED IT OFF, THE STINGRAYS, THE CRAMPS, AND ALL THOSE GUYS. THERE'S DIFFERENT INFLUENCES LIKE JAZZ AND METAL.
BARI: NOW PSYCHOBILLY IS A MELTING OF HARDCORE AND ROCKABILLY.
RICK: IT CAN BE LIKE BANDS SIMILAR TO THE CLING ONS, WHO ARE LIKE TOTALLY HARDCORE PUNK WITH A STAND UP BASS.
BARI: PEOPLE HAVE A MISCONCEPTION OF WHAT ROCKABILLY IS. LIKE WHEN WE PLAYED OUR FIRST SHOW AT GILMAN STREET, THEY CALLED US THE STRAY CATS. WHAT WE LOOK LIKE AND WHAT WE SOUND LIKE ARE TWO DIFFERENT THINGS. WE MAY LOOK ROCKABILLY BUT WE PLAY PSYCHOBILLY.
GREG: ONE CHARACTERISTIC OF PSYCHOBILLY IS A LOT OF TIMES THE BASS PLAYER PLAYS WITH A STAND UP BASS, THAT'S A PRETTY STANDARD THING FOR PSYCHOBILLY BANDS AS WELL AS ROCKABILLY BANDS. HOWEVER, IN PSYCHOBILLY THE BASS IS PLAYED IN A DIFFERENT MANNER, THE SLAP SOUND.
RICK: THE STAND UP BASS, I KNOW IT WELL. A LOT OF PUNKS DON'T LIKE THE STAND UP BASS, THEY THINK IT'S WIMPY.
GREG: WE HAVE A SECRET WEAPON...
DAN: LOTS OF WATTS!
RICK: MY SET UP IS A LOT DIFFERENT THAN MOST WHO USE STAND UP BASS.
GREG: WE ARE A VERY POWERFUL BAND. A HEAVY TROOP.
MRR: SO WHAT ARE THE TITLES OF YOUR NEW RELEASES?
BARI: OUR TWO NEW RECORDS COMING OUT ARE A 45 ON BOTTLECAP RECORDS CALLED *IT'S ALIVE*. WE ALSO HAVE ANOTHER 3 SONG 45 ON DIONYSUS CALLED *EYE*. THOSE WILL BE COMING OUT BY THE TIME YOU READ THIS. WE ARE ALSO DOING ANOTHER 45 FOR JAPAN AND AN ALBUM IN ENGLAND IN NOVEMBER.
GREG: SOMEDAY WE WILL GET AN AMERICAN ALBUM OUT.
MRR: WHAT ARE YOUR PLANS FOR THE REST OF 1994?
BARI: WE ARE GOING TO GERMANY SOON, BACK TO MEXICO, BACK TO ENGLAND AND IN SEPTEMBER WE WILL BE IN JAPAN.
MRR: SO WHAT IS YOUR CLOSING STATEMENT?
GREG: WE WANT EVERYBODY IN THE BAY AREA TO SUPPORT US LIKE EVERYONE ELSE ALL OVER THE REST OF THE WORLD, INSTEAD OF HAVING TO CATCH UP IN A COUPLE OF YEARS. WE ALSO LIKE RANCID, THEY'RE A GOOD BAND.
BARI: A.F.I. ARE ANOTHER GOOD BAND.
DAN: ENOUGH SAID!
RICK: WE WANT TO THANK THE PEOPLE AT GILMAN STREET AND TO ALL THE PUNKS ALL OVER THAT SUPPORTED US. I DIDN'T HAVE A WHOLE LOT OF FAITH IN THE BEGINNING, BUT ACTUALLY THERE IS A LOT OF GREAT PUNK ROCK STILL GOING ON NOW. THANKS A LOT.
BARI: DITTO.
GREG: TRIPLE.

HELLBILLYS
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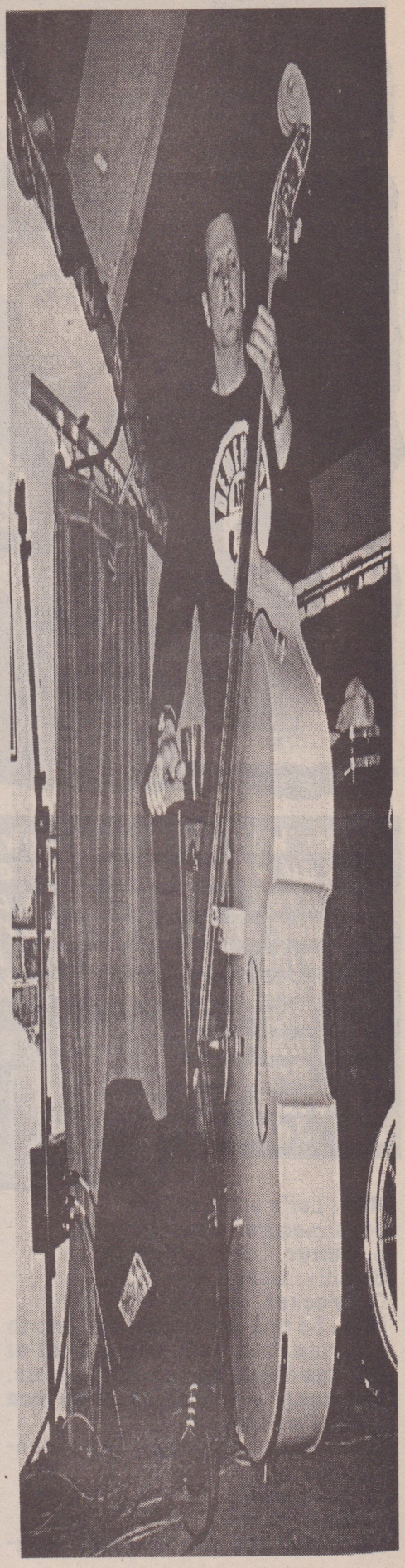
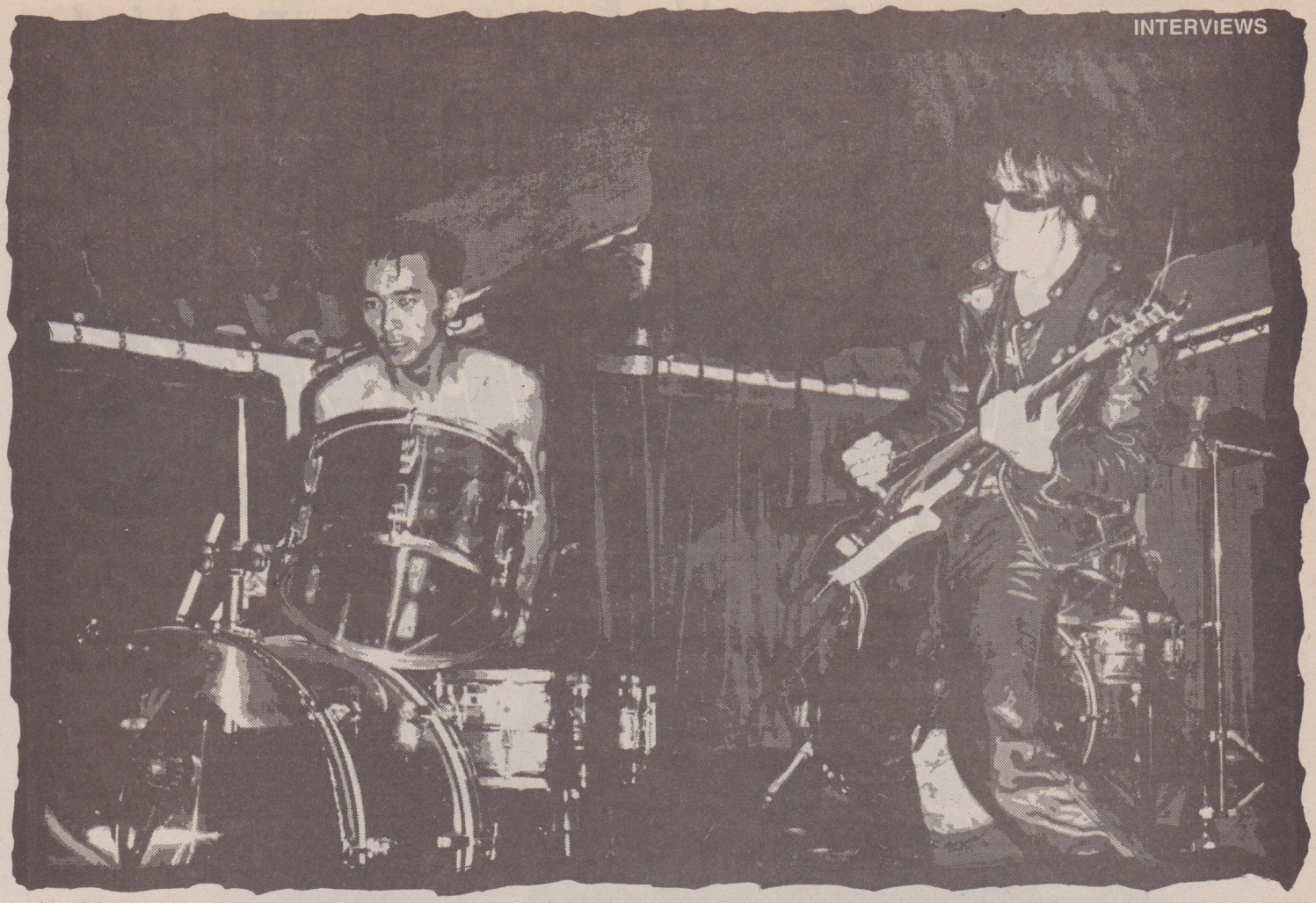


Guitar Wolf are a mind-blowing, spasmodic, sloppy, hilarious rock'n'roll trio from Japan. They all wear leather pants and have enough cool moves to teach their own class of classic rock'n'roll posturing. Some people think the band is so bad they're good. Others, myself included, prefer to think they're just plain brilliant. I mean, what can you say about a band where the singer has a room in his house that is a Joan Jett shrine where he meditates. This interview transpired after their San Francisco show June 11th at the Bottom of the Hill with The Rip Offs and Teengener-ate. Interview by Devon Morf, Eric Bradford and Nori and Rebecca Kozuma. Photos by Jennifer Simpson.

GUITAR

MRR: Let's start with band member introductions...
S: Guitar, Seiji.
B: Billy, bass.
C: Cracker, drums.
MRR: So this is your second trip to America, last year you played at Garage Shock among other shows. This tour, which cities have you played so far?
S: Seattle, Chicago, San Francisco...
C: Vancouver.
S: Vancouver.
MRR: How did you arrange booking the tour?
S: Last tour we only intended to play Garage Shock, but after that we managed to pick up more shows.
MRR: How was Memphis?
S: Great. I love Memphis.
MRR: You played only one show there?
S: Yes, one show.
MRR: How did you get that show booked?
S: Do you know The Oblivians? Eric works at a record shop there and they asked us to come. He made it happen. A great guy. I'd do anything for him.
MRR: Did you know before you left Japan that he intended to release a live album of Guitar Wolf, or was that a surprise?
S: Eric recorded us. Just "Ramble" is recorded live. I just handed a bad cassette tape and we recorded in my basement to him. He used that to press the record. His sense is great! I love Eric.
MRR: Is that your only release or does Guitar Wolf have other



WOLF

Link Wray

records?
S: Our new CD will come out on a Japanese label called Less Than TV. Our third release will be on Bag Of Hammers.
MRR: Do you think there is a difference between crowd reaction in Japan and America?
S: Maybe it's the same, I don't really know because my sunglasses get all steamed up when we play and I can't see anything.(laughter)
MRR: Is it mandatory that you all chew gum when you play live?
C: I wasn't chewing gum, I just make it appear that I am. (laughter)
S: He doesn't chew gum, but he works for a company in Japan that manufactures gum!
MRR: Really?
S: I'm joking. (laughter)
MRR: So Seiji, you're originally from Kyshu (Japan's southern island); when did you move to Tokyo?
S: After high school.
MRR: Did you move in order to form a band?
S: I moved because I was inspired by the band Carol and wanted to play in a band that was like them.
MRR: So how about your style? You seem to incorporate the styles of Eddie Cochran, Heartbreakers, and transform them into something new.
S: I've never thought about it deeply. All we try to do is recreate the images we have of great rock and rollers, great rock and roll musicians. All we want to do is jump around with the guitar playing.
MRR: Tonight you had a member of the crowd come up and play guitar while you sang. Did you know that person?
S: I didn't know him. Usually every time we play we take someone on stage to play with us.
MRR: (To Seiji) So you seem to have the serious Joan Jett action going, a Runaways shirt and pin!
S: Yes, Joan Jett! Johnny Thunders, Ramones, Elvis...
MRR: So which show in America has been your most favorite?
S: We like to play with the Devil Dogs. They're great. Though we'll play with the Oblivions in Memphis tomorrow.
MRR: So you're flying to Memphis tonight?
S: No, tomorrow morning, last night we played Chicago, after Memphis we'll play more.
MRR: So you're flying between all the shows?
S: Yes, we got really cheap summer tickets for foreigners. Only $500 to fly to any city in the U.S. for an entire month. But it's all on standby. So we have to wake up early in the morning. Goodnight!
Guitar Wolf c/o Seiji 2-3-8 Tamagawa-dai, Setagaya-ku Tokyo Japan.

BOSTONS ARCHIVES

"YOU DESERVE THE EX

For some sixteen years, Artie Freedman, of the Boston Archives has been recording live bands in Boston. He has over 2000 hours of shows and over 100 different local bands in his catalog, spanning the careers of many local favorites. **Freedman and his partner, Patricia Pellard,** are dedicated to giving exposure to the hundreds of talented musicians in the Boston area who are really the heart of the scene. To do this, Freedman will often video three or four night a weeks, sometimes shooting several bands in an evening. The Archives later make the tapes available to the bands as promotion pieces for their packages (for only the cost of the blank tape!) or simply for a working tool to improve their act. In return, providing it was a worthy performance and shoot, Freedman often contracts the band to release the videos through their distribution network for sale. These channels include various national and inter-

national sources and an exclusive catalog. The service is open to any band that's open to releasing their performance through the Archives. If you think your band can benefit from the service, please contact them well in advance of your show. He's had special demand for female or female lead groups lately, so grab the opportunity ladies. (IN FACT, HE SHOT A VIDEO OF MY OLD BAND, RESCUE SQUAD, AND I WAS DEFINITELY PLEASED WITH THE QUALITY!)

FREEDMAN DIDN'T RECEIVE DOZENS OF ALBUM CREDITS AND KUDOS FROM LOCAL BANDS FOR NOTHING; HE'S GOOD AT HIS CRAFT. HE'S COMMITTED TO PRODUCING QUALITY PRODUCTS BECAUSE HE'S INDISPUTABLY DEVOTED TO HIS CAUSE. HIS COLLECTION AND DISCUSSION WAS SO INTRIGUING, I ENDED UP SPENDING ALL AFTERNOON AT THE ARCHIVES STUDIO IN WATERTOWN. ALL TAPES I SAW HAD A CRISP, CLEAR PICTURE, WITH A GOOD MIX OF CLOSE UPS AND FULL BAND SHOTS. HE HAS AN IMPRESSIVE SELECTION OF VINTAGE TAPES, AND HE CERTAINLY HAS CAPTURED SOME EXCITING MOMENTS IN LOCAL ROCK!

I can't deny that the effect of the tapes was only enhanced by the rock n roll ambiance of the viewing room: Skull in the fish tank, tarantula in the adjacent aquarium and plenty of odd memorabilia and creatures with big eyes on leopard-skin couches! It was there that I had my conference call interview with both Freedman and Pellard.

Julie Gibbons

MRR: How did you get into this?

AF: In 1978-79 I was very good friends with guys in Ground Zero and LaPeste. When they broke up I realized these guys had never made an album, only a 45 with two songs. I began then to grasp the fragility of the music, bands break up... So I got myself a tape recorder and some mics. In 1985 I got a camcorder and when they finally became more accessible, a video camera. Patti is the angel that keeps track of it all, putting together the library and doing all the paperwork.

PP: I met Artie in '91 and was astounded by the scope of what he had done. I saw all the audio and video tapes, many of bands who had disbanded, members had died; it didn't seem fair that he'd be the only one to enjoy them all. A lot of people want to get their hands on vintage rock n roll—the Boston scene was it. We put out our first flier in November '91 with fourteen bands, now we have over 100 bands both new and vintage.

MRR: What do the bands get out of it?

*AF: **It's really for exposure for the bands.** They get up on stage and play their hearts out for drunken college students. It seems horrible to see lines outside some little bar that doesn't even have music, ie. Buff's Pub, when bands are playing for nobody their first set at the Rat. But we're there for them. **Too many people think of the glitter image of the hard rock cafe's rock n roll. So what if they're in the presence of Eddy Van Halen's guitar, wow! Big deal! it's not playing! We're here to preserve live local music as it really is.** Bands we shoot can sign a contract to have the tape released. They get 25% of all proceeds from sales. If they see it and don't want it released, they can with draw the agreement. Most bands are blown away by the tapes. **We're really very supportive of the musicians. It's important that the bands have confidence they won't be embarrassed by a release that's not up to par.***

MRR: Who can have it done?

AF: Anyone who wants it. It's all to help the unknown bands get noticed. People get our catalog because of a band they know; this brings interest to other bands in the book. We put out fliers everywhere, ads in periodicals, foreign catalogs, convenient stores.

MRR: What are some of your distribution channels specifically?

AF: Nuggets sells our tapes. Stanton Park Records has a catalog that we offer Boston Archives tapes through, as well as Alien Cactus Records. We advertise in *MRR*, *Flipside* and *Option* out of LA; and various international magazines. Locally we've had blurbs in *Boston Rock*, *The Noise*, *The Globe*, *The Phoenix*...

MRR: WHAT HAS THE RESPONSE BEEN LIKE?

MRR: WHAT HAS THE RESPONSE BEEN LIKE?

AF: We get an average of a letter a day requesting information on specific bands unless we recently got some exposure. After the *Globe* article we got fifty or sixty letters that one week! I expect the response rate will grow now that we have a business phone number. We get a lot of requests from overseas. Trouble is, inquiries are often for bands who have not agreed to release their material. ie., we can't put out the Neighborhoods' stuff. We are very ethical; we insist on getting consent from the whole band. It's easier if the band is together, then they usually have a spokesperson for the group. But it can also be hard if there's a demand for a tape: For example, we just shot the Zulus reunion and there's a rush to reach all of the players. We get a lot of requests for the Pixies and Human Sexual Response but we haven't reached an agreement yet. We constantly get requests from France for the Lyres but Jeff Conelly doesn't want it to go out. We also have a couple of national acts we could bootleg, but it wouldn't be fair to the bands; so we just won't do it.

POSURE

MRR: Do you tape many national acts?

AF: No. I don't need the political hassle. There are too many conflicts with the legal structure of the major labels. We don't want conflict, instead we want partnership. We look at ourselves as a micro-label. I once sent my resume to be an A&R rep to virtually every major record label. I got turned down across the board without an interview. They don't want to try a guy who's really been in the scene so long, instead they often hire people who don't really know what's going on.

MRR: You seem really proud of Boston Music, like there's some almost spiritual significance to what you're trying to do.

AF: We really believe in the bands. They are all unsigned or dropped from labels, but have a lot of talent that's being overlooked! These bands have worked very, very hard. More than half of the bands we've worked with are no longer in existence, making the tapes very, very rare. We are the only people authorized to do these kind of recordings. I say "We" with vision for the team we are building. We want to go multi-national.

PP. We would like to turn into a kind of Boston clearing house/museum/label. Basically to garner the reputation that we do video and maybe someday afford a recording studio. We play by the rules; we don't screw people over, we never would.

MRR: What will all that take?

AF: For one thing, we need investment money. We need more quality equipment—this equipment is road weary. And probably a new office space. We want everything to be the best it can be. We're not greedy; anyone supporting us will have a reciprocal arrangement and get a piece of the action. But mostly, we need to support each other: overcome the apathy among musicians. My place has always been accessible to musicians to come over, watch tapes and learn about their show... I've always admired my friends who have been playing—they are the essence of the Boston Archives. But there's this competition thing—that "I'm better than you" junk. You guys in bands should pick up tapes of your friends' bands. You aren't the only band you like!

PP: And go to each other's shows. The alleged rock'n'rollers of Newbury Street and Harvard Square with green hair are young and hip but are missing out on the atmosphere of the live shows. You can get it through our tapes. Just imagine Artie parking on Landsdown Street and lugging 120 lbs. of camera equipment through the raging crowd of Red Sox fans to shoot some band's reunion concert at Axis! It's for you.

MRR: What's the most important thing you want people to know about the Boston Archives?

AF: We have fabulous talent we are presenting to you. The tapes are also an inexpensive way to remember that special show maybe you saw live. You may own one of three or ten tapes that exist in the world—realize the value of them! And if there are any bands out there that want to see footage of old shows I shot or want their current gig videotaped, please contact me!

PP: There are bands out there with heart and blood running through their veins, bands who need and deserve much larger exposure than they are getting. If there are bands interested, this is a work in progress, give us a call. If you ever "make it", maybe we'll have a hand in it! The Boston Music scene is not a vacuum; it's a number of dynamic people working together, and we're a cog in that wheel. When you support us, you support local music everywhere. But even if you don't support us, please support local music.

MRR: Any closing comments?

AF: Exposure is what it's all about, and we have a true blue love for A&R. We want to help as many musicians as we can so that perhaps they can make a living doing the music they so love, so they won't have to be line cooks an(l telemarketers!

I was so impressed by the love, sweat and out of pocket cash Artie Freedman has expended—and the large volume of live video footage he has amassed—that I strongly encourage bands, investors and fans to get involved with the Boston Archives! Contact: Artie Freedman, Patricia Pellard, The Boston Archives, PO Box 232, W. Newton, MA, 02165. (617)499-4830.

VIOLENT SOCIETY

My name is Jeff Collins, I am from New York City. I'm writing for the first time on my unreal trip to Philadelphia, PA. I have witnessed a band of such magnitude, none of us have heard in many years. This band "Violent Society," was so fucking powerful, I cannot even compare The Exploited or the initial shock of the early years of the American public has been exposed to punk music. Violent Society, my friends, has torn a gap in the East Coast big enough to make Black Flag, The Avengers and all the super punk bands, should I say, just want to up and quit. These guys from a northern suburb of Philly have it, enough balls, to put out the lights, cause a large scale catastrophy. We all know that music lately has been real sad, in fact dead. And just when you least expect it, like a ball peen hammer in the nadds!!

Us older folk thought it ended in the mid 80's, no way! The band told me that they were just in the studio recording... and that their producer this guy Marty Munsch had just been arrested for violating a noise code til 5:45 AM, the complaints had poured into the cop shot because of 125 crazy kids listening, yelling, and raising hell outside the studio in which the band hooked up a direct P.A. system outside of the building. Top notch shit, anyway he was held for three days and received this hefty fine for creating a safety hazard on the block. Cool huh?

Violent Society had a knockout show at the Chestnut St. Cabaret, the following night they were called up to play live in Wayne, NJ WPSC-FM and again the kids swarmed, bringing in the pigs, the cops let them play out the set (20 songs) and no one was arrested. That's what I call good public servants.

So look out here they come, the resurgence has started kids, dig in and get your radiation suits on, these guys take no prisoners!!! Yukon Cornelius: guitar, Pat Mygroin: vocals, Dirty Rotten Tony:bass, Mr. Kelly Greenjeans: Drums. Violent Society can be reached: 210 Durham Rd/ Newtown, PA 18940.

NO DEMUESTRA INTERES

South America, Argentina, Buenos Aires. So far away, but even so, something is happening with the hardcore scene. An interview with Adrian and Leo, (voice and bass) of No Demuestra Interes, one of the bands who have been working so hard on this. Questions asked by Ariel. Translation by Silvana.

MRR: Can you name first the members and the instruments they play?
NDI: OK. No Demuestra Interes are five guys. Adrian (vocals), Leo (bass), Leito (drums), Lucas (guitar), Sebastian (guitar). We have two guitar players, but there is no first and second guitar, I mean, both are the same.
MRR: How long ago did the band form?
NDI: We begun playing in 1991, about three years ago.
MRR: Since the first day, are you are the same people or have you changed?
NDI: At the beginning, we were four people. Therefore, when we decided to better the sound and do something really cool, more melodic; we added the other guitar (Lucas). This happened about four months after we started. Somehow, it is as if we had all started together. We never had any trouble, so we go this since that date.
MRR: What about the message. Was it the same as it is nowadays?
NDI: The message was the same since we started, but, perhaps, by those days we showed it more directly, while today, we're trying to do it with poetry and metaphorically. Besides, since the day that we decided to do melodic music, we knew that it would be necessary to use more lyrics and that we'll beginning to express our message in other ways.
MRR: Which bands do you think you are influenced by?
NDI: Previously, we used to listen to bands like SS Decontrol, DYS, and in the course of time, we started to listen to Quicksand... but what counts is that we try to listen to all kinds of music 'cause we think that we can learn so much in that way. When we have an idea, we work so hard on that and we do not stop until it's finished.
MRR: What do you think about the Argentine scene?
NDI: It's real that our scene is growing up but, in regards to myself (Adrian), it frightens me, I mean, I'm engaged with the band, and I'm giving a message to the people, so we consider this growth as a commitment. Nowadays, there are a lot of bands but it seems to me as if not all of them are interested in giving a message to the people. Instead, they play just to enjoy the moment and they don't consider their music as a commitment at all. This is why I'm frightened. The real hardcore was born to take a message all over the world, so if we are growing up in that way, it will be ok; if not, it's nonsense. The same for the people who go to the shows. I'm not sure if they can understand the message, I mean, perhaps they go there just to listen to some music, to drink some beer and to see their friends. The question is, if they are conscious of what they listen to, and what about their behavior after that. In short, we think that in talking about the scene, we have to mention both sides, not only the cool side but also the negative one. On the other hand, the bands compete against other bands and we would rather not think about competition, it'd be better if we could listen to other local bands, just to learn and recognize a good work. Even so, we work hard for ourselves and for the people who enjoy our music. We try not to pay so much attention to unhealthy competition.

MRR: Who writes the songs?
NDI: I do (Adrian)
MRR: What do they mean?
NDI: In the songs we talk about the different kinds of personalities there are, about the indiscriminate slaughter of animals in laboratories, we have songs about religion. We're Catholic people.
MRR: Can you describe yourselves as a Straight Edge band?
NDI: We would not describe the band as a SE one. As to myself (Adrian), I share some thing with this way of life, but I don't feel as I'm ready to give that message. Furthermore, the people here are not prepared to go on with this, I mean, for the time being, we must face the facts about our country.
MRR: How many gigs do you have monthly?
NDI: We play about four times a month, but it's not always like that, we try to do it but sometimes we can't. Talking about this I would like to point out that when we give a show, there are people that, to go to the show, have to take buses ow what is more trains and when they arrive there, they realize that they cannot pay for the show 'cause it's expensive and they spent a lot of money in transportation, on. On account of that, sometimes we take the show to different places. However we don't have money either. It's

true that our scene is growing up, that most of the bands have their own CD, that there are fanzines, but it seems to us that the hardcore goes further off, we make no political movements through the music, the bands never play at a square to benefit a hospital or somebody.

MRR: What d'you think about the local bands?

NDI: There are great bands in our scene, we like Anestesia, 13 Al Diablo, D.A.J. have cool songs, with a strong message, Visión Crítica. Somehow the matter is that some bands play without commiting themselves.

MRR: Do you think that the local scene has influences from the N.Y. hardcore?

NDI: Definitely, I think that there are bands in Argentina who not only have influences but also imitate the N.Y. bands.

MRR: What about different kinds of music. Is it possible to go to a show to see a hardcore band playing with a punk or a trash band?

NDI: We think that it is difficult to find a show like that but as regards to ourselves, we have our minds open; we know exactly what we want, so we have no problem if we have to play with other bands, whatever may be their style. We play just to give the people our message and we don't care about the others. The people who enjoy our music will come to see us as well as if we play on the moon.

MRR: Do you consider this as a way of life or just to enjoy the moment?

NDI: We cannot take the hardcore as a way of life, a way of life here it will be to work or to study, of course we would like to, 'cause we loved the music, but, perhaps in that way we'll be a major label band, and the point is that we prefer to be an underground band.

MRR: Buenos Aires is the only place in Argentina in which you can find this kind of music?

NDI: No, you can find it in Puerto Madryn, Rosario, Cordoba, Tierra del Fuego, but the main scene is located in Buenos Aires.

MRR: What do you think about your country?

NDI: We love our country, we have great places here, but nothing works 'cause the matter is the people, they should try to change their minds, and then perhaps would start to take part on this country. We're not in agreement with the government and although we are a democratic republic, sometimes if you do not agree with them, you are out, not out of the country but out of the problem, they obviated you, and that's all.

MRR: Most bands usually end up forming because this group of small men have a message for the people. Does this statement also apply No Demuestra Interes?

NDI: When we were young we used to do nothing, so were bored, and we decided to form a band as soon as we started the last year at school because we were sure about what we want and we had something to te.., a message, for the people. I have another band names Pie de Apostol (Apostle Foot), with the guys of the band named 13 Al Diablo (13 Into Evil). (Adrian) I also have another band named Harina de Maiz (Corn Flour). (Leo) Of course, the main band for us is No Demuestra Interes.

MRR: Do you ever think about touring in the U.S.A.?

NDI: We'll be delighted to go there but nowadays we cannot afford that. Not only the U.S.A., but also other parts of the world. We can learn so much in that way.

MRR: What about your life?

Adrian: I used to study Graphic Design and now I'm working.

Leo: In about four months I will be Electronic Technical. I'm not working nowadays.

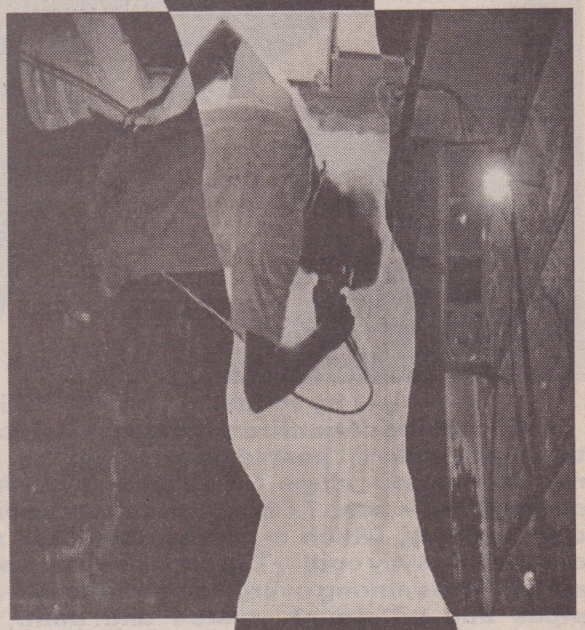
MRR: You have your own CD. How long did you have to work to get it?

NDI: We worked almost two years until we had the CD. After that we recorded a demo with six songs, with another group, six songs together.

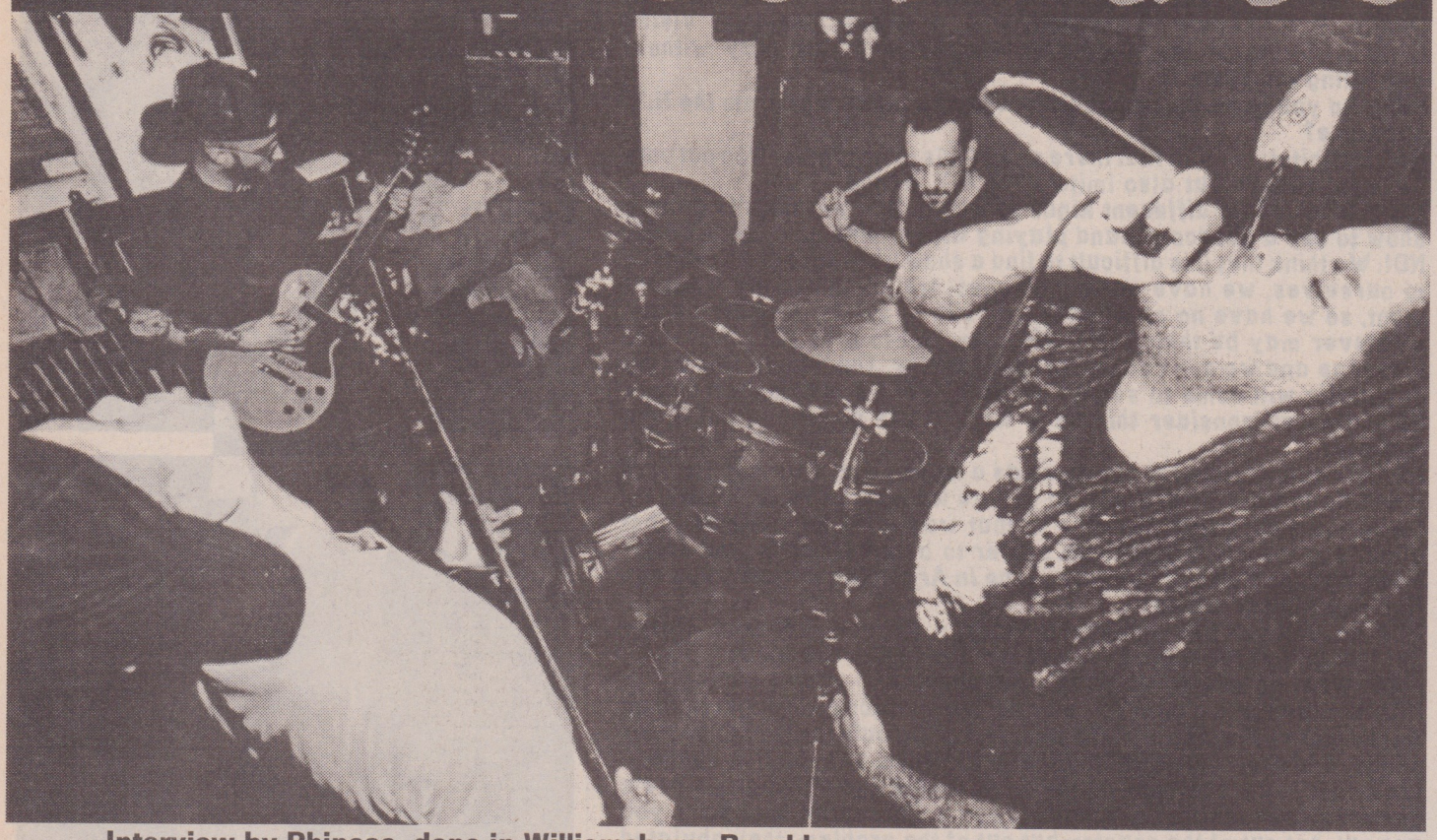
MRR: What about the future?

NDI: We want to continue doing this, we'd like to learn new things and to overcome ourselves, we would be satisfied to know that our message makes the people feel well. Finally, we think that one of the most important and cool things in the world is to meet people.

No Demuestra Interes, Malabia, 2344 10 "B", (1425), Capital Federal, Buenos Aires, Argentina.



disassociate



Interview by Phineas, done in Williamsburg, Brooklyn

The sound of gunfire echoes against factory walls; hookers prowl the night, makeup pasted on stick figures. How pathetic. I've reached my destination- Hope St. What's this? A sign of optimism in this decrepit toxic zone? I swing the rusty door open and step into a long dark hallway, which my instructions tell me to walk through to the other side...way cool... The air is dank and heavy. I see a yard filled with metal debris among overgrown weeds and concrete. An assortment of pipes and oil drums, rusted and bent. Looks like this might be interesting. Across the yard, deep in the bowels of the block, the members of Disassociate greeted me inside the bunker where they create their noise.

Thom Furtado—drums, Ralphy Boy—vocals, Bones 23—bass, M.M. Fury—guitar, vocals, sampler.

MRR: Yeah, everything's OK!
T: OK, let's go.
MRR: Alright, who wants to talk about the origin of the band?
R: The origin of the band?
MRR: Yeah, how it started...
T: Where'd it come from?
MRR: How'd you guys get together?
T: Why did you start Disassociate?
R: We... ah, started Disassociate... for... ya can't even hear this.
B: Yes you can, yes you can (Rumble) Just go man, hurry up. It's supposed to come thru here. (Points to mic)
R: Naaaah! Alright, go.
T: Go! Answer the question (eating sandwich)
R: Rewind.
B: Fuckin' go!
R: Disassociate was formed....for one reason, for the love of music and that's it. We just play a more faster style of punk rock...
T: (Burp!)
R: With a little grind edge on it. Other than that, there's no political or social value or intents whatsoever, so basically just to have fun and a bunch of old dudes gettin old playin music.
MRR: The origins of the band?
M: Yeah, we here playing in a band; Jesus Chrust broke up, (cough) hung out for a little while,... and...
B: Talk louder! (mic noise)
T: Move over here.
R: C'mon. (Matt moves closer to the mic)
M: Alright. Ralph knew Bones and Thom so we hooked up with them and started a band.
MRR: What are you, what is your attitude in general toward being in a...in a punk band? What does being in a Punk band mean?
T: Being able to play what you feel like playing; that's the ultimate punk.
MRR: Alright. Who came up with the name Disassociate?
R: Me!
M: Ralph. (points)
MRR: Why? Any particular reason?
T: What does it mean?
B: Yeah, what does it mean to You?
R: Mm... Well, Disassociate was...it was... We, we just kicked a couple of names back and forth when we started the project, Matt and myself. And it really just stems through it the fact of what, like Punk Rock....
T: (Making sounds of a baby crying).
R: And, uh, what the scene in NY or, you know, has turned into...
B: What do ya think?

R: ...for us.
P: What do you think it has turned into? What?
R: It's now just turned into, ah, just too many divisions; too many factions make up the NY scene, and we just kinda like...
T: (Burp!)
R: ...again, wanted to get away from all the factions.
T: Heh, heh.
R: So... it just popped in the... You know, just to say, why don't we just disassociate ourselves from everything and just fuckin play, and those that like us, like us, and those that don't, who cares. So we called it "Dicassociate" and... the name stuck.

MRR: But you don't stand for any anarchy...ah, movements or anything like that?

R: No...no. We stand for individualism. If you can do it...
M: Word!!
R: ...if you can do it on your own and you can bring some people together and do something positive, go for it, OK. But any kind of like, political or, ya know we're not... I'm not a politician and..
T: (Inhales, then coughs.)
R: And I don't think any of the band are.
T: (Heavy coughing)
M: You tell it like it is.
R: We're just straight up, you know... Punks.
T: (Heavy coughing.)

MRR: Right. You said you"re a punk band, so umm, but you disassociate yourselves from the punk rock scene?

R: Disassociate from those that... just don't care to umm... how do you call it?
M: Help... R: Support... M: ...help themselves out.
R: They don't want to help themselves; they don't wanna help out the punk scene; they don't wanna do nothin'. We disassociate ourselves from those people! Those people that need to just do drugs and need to support their own, like, habits and not support the true punk scene and call themselves punks and all that. That's not punk rock to me, you know? I'm 30 years old. I been doin' Punk Rock for years, you know. I still support it, you know. I've done things here and there, you know. And to this day, I am still gung-ho about it, you know ...supporting punk rock! (Silence. Someone clears their throat.) I disassociate myself from those that... those bogus people that use punk rock as a stepping stone for their own personal like, uses, you know? Fuck them.

MRR: Though you folks don't label yourselves an anarchist band, or any type of political band, you seem to play at a lot of shows geared to political benefits. Why then, do you play at these events?

T: Well cause usually they got...uh...
M: Free beer.
(Laughter)
T: They're the only people that'll book us. If the big clubs would book us, we'd play the big clubs. And make lots of money, and we'd be very happy!
(Laughter and laughter)
B: Real funny!

MRR: Why don't you get booked?

M: We're not Jockcore!...
T: Because they think we're anarchists! (laughs)
M: ...although I do have a Champion hoody on. It just seems like the hardcore scene doesn't...tries not to include punk rock or any of the punk rock bands at all. So it's the same bands playing the same places.

MRR: Any releases out and anything new coming up?

R: We have a demo tape, but that's from the first lineup. That's not available anymore. By the time this interview comes out, we'll have our first 7" out and a few other releases on vinyl; a track on a peace comp., etc.. (cough, cough)

MRR: This is the second lineup, right?

M: Yeah. Ralphy sang, I played guitar, and we had John, who used to play in Seizure, on bass. This guy Lawrence, played drums, but unfortunately, due to to some personal problems, had to take an unexpected vacation to the pokey. He wasn't around to keep playing, so we took a bit of time off last spring, during whlch I played with The Denied, from the Lower East Side, and me and Ralphy tried to get the band to come together. School started becoming more and more important to John, so he just parted ways with me and Ralphy. About the same time, Bones and Thom were taking some time off from their band, Black Rain, to experiment with faster and crustier music. We all met up around the time of G.G. Allin's last show at the Gas Station. Both the Denied and Black Rain played that show. We jammed, and the rest is history.

MRR: Do you write songs on specific topics?

R: It's just songs about everyday life. Songs that have affected us in one way or another, which can easily be interpreted as political. I don't feel that I need to be part of any kind of a faction to express myself the way... I express myself. I don't have to belong to an anarchist group to speak about politics, or, I don't have to belong to any one group at all. Things happen to every one of us. If you're a punk rocker, if you're a regular joe off the street, things happen and we're just addressing these things that have happened.

MRR: Some people could easily categorize your music as geared towards a metal audience and drifting away from punk rock.

T: Ah, you can't stick yourself in one neck of the woods; you gotta be able to explore all the different possibilities, combining different styles. This is the 90's... you can't just do one thing... This is a multi-faceted world and you gotta adapt to it; you gotta be able to exist in a lot of different realms, you just can't go through life being fuckin' place!

MRR: What are the future plans for Disassociate?

T: Do as much touring as we can.
M: Yeah, we'll be where you live!
B: Exposing ourselves to many people.
T: Going everywhere we can go.
M: Getting a vehicle this year.
T: Playing in Burma!
M: Getting a vehicle with the fax and laptop computer and cellular phone- the whole set-up!
R: Plenty of weed.
M: Plenty of weed. Actually, we're going to have a line of bongs and roach clips that we're going to be selling on the road with us. So you can look for those there.
B: Be warned!
R: And 32 ounce beer mugs!
M: I guess, actually, that's our only slant. We do slant toward the pro-marijuana side, I have to say. But I don't know if it has to do more with that we're pro-marijuana or just that we like smoking weed, cause I really could care less about laws. (Laughter) We'll be in a town near you. A club near you. A squat near you.

TALKIN' TRASH WITH THE TRASHWOMEN

THIS INTERVIEW ORIGINALLY APPEARED IN PURE FILTH FANZINE, STAFFED BY SHANE WHITE AND ELKA ZOLOT. SHANE DID THIS INTERVIEW. AT THE TIME, SHANE WAS GOING OUT WITH ELKA. (NOT ANYMORE). THIS WAS ALSO DONE BEFORE THE TRASHWOMEN BROKE UP FOR A WHILE, BEFORE ELKA AND SHANE DID THE SPOILED BRATS (NOT ANYMORE), AFTER ELKA WAS IN EIGHT BALL SCRATCH AND DEFINITELY AFTER SHE WAS IN BITCH FIGHT. I DON'T THINK IT WAS DONE BEFORE ELKA AND SHANE GOT THEIR NAMES TATTOOED ON EACH OTHER'S NECKS. WE TRIED TO GET A MORE CURRENT INTERVIEW, BUT IT SEEMS THAT DANNIELLE WAS SO TRAUMATIZED BY THIS ONE THAT SHE NEVER WANTS TO DO ANOTHER. MRR THREATENED TO RE-RUN THIS ONE OR DO A "FORMER BOYFRIENDS OF THE TRASHWOMEN TELL ALL" EXPOSÉ IF THEY WOULDN'T COOPERATE IN A NEW INTERVIEW, BUT SINCE THEY COULDN'T PULL IT TOGETHER BEFORE THEIR EUROPEAN TOUR, WE HAD TO MAKE GOOD ON OUR THREAT TO MAINTAIN OUR HIGH LEVEL OF CREDIBILITY IN THE PUNK SCENE. NOT ANYMORE.

MRR: WHICH MEMBERS OF THE TRASHWOMEN SHAVE THE CRACKS OF THEIR ASSES?

ELKA: DANNIELLE DOES!

TINA: DANNIELLE DOES!

DANNIELLE: I DO NOT! I DON'T SHAVE, I'M SURE!

ELKA: I DO.

TINA: I DON'T.

MRR: SO ELKA DOES?

TINA: I LIKE MINE NICE AND HAIRY SO ALL THE DINGLEBERRIES GET STUCK IN THEM.

DANNIELLE: I DON'T HAVE A HAIRY BUTT SO I DON'T HAVE TO WORRY ABOUT THAT.

MRR: BEING THAT THE TRASHWOMEN HAVE A GRAND TOTAL OF 9 HOLES, DO ANY OF YOU FIND GOLF TO BE A SEXUALLY EXCITING SPORT?

DANNIELLE: POLYESTER PANTS.

ELKA: OLD MEN.

TINA: EVERYONE EXCEPT ONE HOLE. MAYBE EIGHT HOLES.

MRR: WHAT HOLE IS THAT THAT YOU DON'T USE?

TINA: MY NOSE HOLES.

MRR: WHICH MEMBERS OF THE TRASHWOMEN HAVE HAD ANAL SEX? THOSE WHO HAVEN'T, WHY NOT?

TINA: WHO HAS HAD ANAL SEX? I HAVEN'T. HAVE YOU ELKA?

ELKA: I'VE TRIED.

DANNIELLE: I'VE NEVER HAD IT BEFORE.

TINA: I'VE NEVER HAD A PENIS IN MY ASS, BUT I'VE HAD OTHER OBJECTS.

MRR: WHAT HAVE YOU HAD UP YOUR ASS?

TINA: UMMM...A HAIRDRYER...A FIST.

MRR: WHAT ABOUT A FINGER?

TINA: I'VE HAD A FINGER. I'VE HAD A COUPLE OF FINGERS.

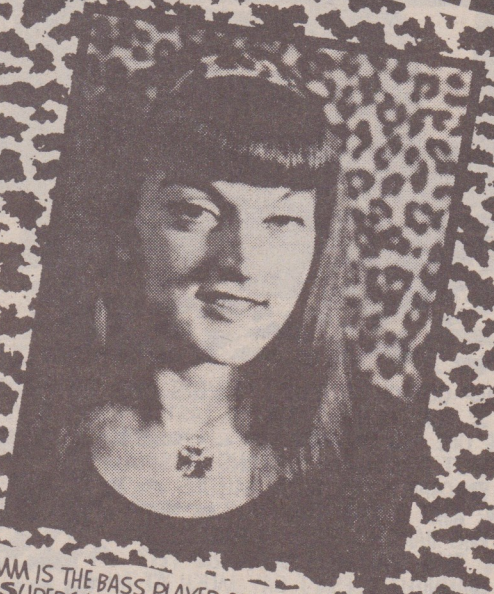
MRR: WHAT ABOUT YOU, DANNIELLE?

DANNIELLE: I HAVE NO COMMENT.

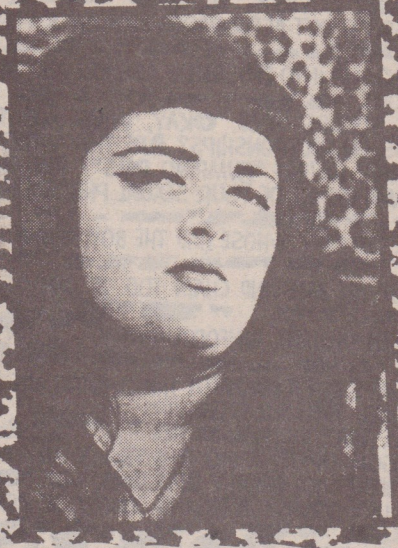
MRR: HOW MANY MEN HAVE YOU LADIES HAD IN THE LAST 3 YEARS? CAN YOU GIVE A ROUGH ESTIMATE OF HOW MANY GALLONS OF SPERM YOU'VE

TO PUMP OUT OF ALL THOSE PECKERS OVER THE YEARS?
TINA: I DON'T KNOW, IN THE LAST 3 YEARS I'VE ONLY SUCKED ONE DICK.
ELKA: BUT HOW MANY GALLONS OF SPERM?
TINA: PROBABLY LIKE HUGE GALLONS.
MRR: LIKE A BATH TUB FULL?
TINA: BIG BARRELS FULL. 20 BARRELS FULL.
MRR: HAS DANNIELLE ANSWERED YET?
TINA: DANNIELLE DOESN'T SAY MUCH AT ALL.
DANNIELLE: NO COMMENT.
TINA: C'MON DANNIELLE, DON'T BE SUCH A STICK IN THE MUD.
MRR: HAVE YOU GIRLS EVER FINISHED A REHEARSAL, COMPLETELY SWEATY AND FILLED WITH LUSTFUL THOUGHTS, AND GOTTEN SO HORNY THAT YOU ENDED UP IN A FLAMING LESBIAN 3-WAY DAISY CHAIN, FINGERS UP SWEATY FEMALE ASSHOLES AND MOUTHS CLAMPED TO EACH OTHER'S MUFFS?
DANNIELLE: GOD, THAT'S BEAUTIFUL.
TINA: YEAH, THE LAST TIME.
ELKA: EVERY TIME WE REHEARSE.
TINA: YES WE HAVE, MANY TIMES.
MRR: WHERE DOES TINA PUT HER DRUM STICKS AFTER SHE'S DONE REHEARSING?
TINA: IN RUSSELL'S ASSHOLE. AND THEN IN MINE.
MRR: WHAT'S THE TRASHIEST SEX ACT YOU GIRLS HAVE EVER PERFORMED WITH A MAN?
DANNIELLE: IN A GARBAGE CAN. WE'RE ALL VERY SQUARE GIRLS.
ELKA: YEAH.
MRR: THERE'S BEEN NO STRANGE PUBLIC PLACES?
ELKA: ON A POOL TABLE.
DANNIELLE: ONLY IN A BED ROOM WITH THE LIGHTS OFF.
TINA: IN THE BATHROOM AT NORDSTROMS.
ELKA: I DID IT ON A POOL TABLE IN A BAR.
TINA: WAS THERE ANYBODY IN THERE?
ELKA: SOMEBODY PEEKED IN BUT THERE WAS NOBODY IN THERE BUT ME AND THE PERSON I WAS DOING IT WITH.
MRR: WOULD ANY OF YOU EVER CONSIDER GETTING INVOLVED IN PORNOGRAPHIC MOVIES?
ELKA: SURE, ME AND TINA LIKE DOING STUFF LIKE THAT.
DANNIELLE: I LIKE TO WATCH THEM BUT I WOULDN'T WANT TO DO THEM.
ELKA: I WOULDN'T DO SEX BUT I WOULD SHOW MY STUFF.
TINA: ONLY IF I COULD DO JOHN HOLMES, IF HE WERE STILL ALIVE; THAT WOULD BE MY ULTIMATE BLOW-JOB.
DANNIELLE: I THINK THE MEN THEY HAVE DOING PORNOS ARE SO UNATTRACTIVE.
TINA: THE MEN ARE UGLY, THE WOMEN ARE OKAY.
MRR: WOULD TINA AND ELKA BY ANY CHANCE CONSIDER STRIPPING?
TINA: MAYBE, I THOUGHT ABOUT DOING IT.
ELKA: YEAH, I'D DO IT. DEFINITELY.
DANNIELLE: I WOULDN'T. I JUST COULDN'T DEAL WITH ALL THE GROSS PEOPLE THAT WOULD COME AND SEE ME. Y'KNOW, LIKE SOME GROSS FAT MAN WHACKING OFF AND LOOKING AT ME, IT WOULD JUST GROSS ME OUT.
ELKA: YOU COULD MAKE GOOD MONEY AT IT! I'M A DUMB SHIT. I HAVE NO SKILL EXCEPT WIGGLING MY ASS.
MRR: IF FOR SOME REASON DANNIELLE WERE STRICKEN WITH CANCER OF THE BREASTS AND UTERUS AND HAD TO HAVE A COMPLETE HYSTERECTOMY AND BOTH KNOCKERS REMOVED, WHAT WOULD SHE DO?
DANNIELLE: DRIVE A LARGE V-8 OVER A CLIFF! I LIKE MY CHEST SO I THINK I WOULD BE QUITE UPSET, IF I LOST MY BOOBS. I WOULD DRIVE OFF A CLIFF.
MRR: SO YOU WOULD COMMIT SUICIDE?
DANNIELLE: YEAH, I WOULD.
ELKA: WHY?
DANNIELLE: 'CAUSE I LIKE MY TITS.
TINA: I WOULD BECOME A PROSTITUTE. A WHACKED OUT ONE.
ELKA: I WOULD JUST BECOME A MAN. I WOULDN'T HAVE TITS, I WOULDN'T HAVE A UTERUS, I'D JUST NEED A PENIS.
DANNIELLE: I COULD LIVE WITHOUT A UTERUS. I'D JUST CALL IT QUITS, WHAT THE HELL. ALL OR NOTHING!
TINA: I'D JUST STUFF MY BRA.
MRR: ELKA, IF YOU WERE INVOLVED IN A THREESOME WITH RUSSELL AND TINA, AND RUSSELL (THE DRUMMER OF THE COUNT BACKWARDS, AND TINA'S BOYFRIEND) SHOT HIS LOAD UP TINA'S HOT RECTUM, WOULD YOU FELTCH IT OUT? WHAT IF THERE WAS SOME CASH INVOLVED?
ELKA: WELL, I DO IT FOR FREE ALL OF THE TIME, BUT IF YOU GAVE ME SOME MONEY I WOULD DO IT LIVE.
TINA: YOU WOULD? ALRIGHT! I'LL TAKE YOU UP ON THAT.
MRR: SO THE ANSWER IS YES.
ELKA: YES, BUT I'D SPIT IT OUT AFTERWARDS BECAUSE I DON'T SWALLOW.
TINA: SHE'D SPIT IT BACK UP INTO RUSSELL'S ASSHOLE AND THEN I WOULD SLURP IT OUT.
MRR: MAN, THAT SOUNDS GOOD. OKAY, WHAT ARE THE TRASHWOMEN'S VIEWS ON RELATIONSHIPS? ARE THEY WORTH-WHILE OR DO YOU PREFER HAVING "BUMPING PALS"? FEEL FREE TO GIVE US A RUN DOWN ON ALL OF YOUR SEXUAL PHILOSOPHIES HERE.
TINA: WELL, I'M THE OLD LADY WHOSE HAD THE BOY FRIEND THE LONGEST.
ELKA: WELL, I'VE GOT THE BALL AND CHAIN TOO. I CAN'T SAY MUCH.
TINA: WE'RE ALL TAKEN WOMEN. UNFORTUNATELY.
ELKA: SORRY GUYS.
DANNIELLE. RELATIONSHIPS ARE A BEAUTIFUL THING. CARS ARE THE MOST IMPORTANT THING, THEN RELATIONSHIPS.
TINA: I DON'T BELIEVE THAT.
DANNIELLE: I'LL SNUGGLE UP TO A BIG V-8 ENGINE ANY DAY.
ELKA: YEAH RIGHT. YOU LIKE GREASY ITALIANS.
DANNIELLE: YEAH, I LIKE GREASY ITALIANS. OKAY, I ADMIT IT, ENGINES COME SECOND.
TINA: I LIKE CHINESE ,
ELKA: I LIKE WHITE BOYS,
MRR: WHAT ABOUT YOUR SEXUAL PHILOSOPHY? WHAT DO YOU EXPECT IN THE BEDROOM?
TINA: I EXPECT A HARD DICK ALL THE TIME. NO LIMPNESS. HARD, CONSTANTLY.
ELKA: I'M SICK OF ALL THESE MALES WHO DON'T GIVE HEAD.
TINA: YEAH, THEY WANNA BE SUCKED OFF, BUT THEY DON'T WANNA RETURN THE FAVOR.
DANNIELLE: SOME PEOPLE ARE "WHAM BAM THANK YOU M'AM" AND THOSE GUYS CAN JUMP OFF BRIDGES!
MRR: SO THE TRASHWOMEN ALL HAVE MUTUAL FEELINGS HERE. THEY ALL LIKE TO BE PLEASED ORALLY.
ELKA: I LIKE TO PLEASE AND I LIKE TO BE PLEASED.
TINA: ORAL IS THE BEST THING. I DON'T LIKE PENETRATION AS MUCH AS I LIKE THAT.
ELKA: I LIKE BOTH.
MRR: SO TINA, WHAT YOU'RE SAYING IS THAT YOU'RE REALLY INTO TONGUES.
TINA: YES!
MRR: I GUESS THAT ABOUT LAPS IT UP.

TRASHWOMEN PROFILE



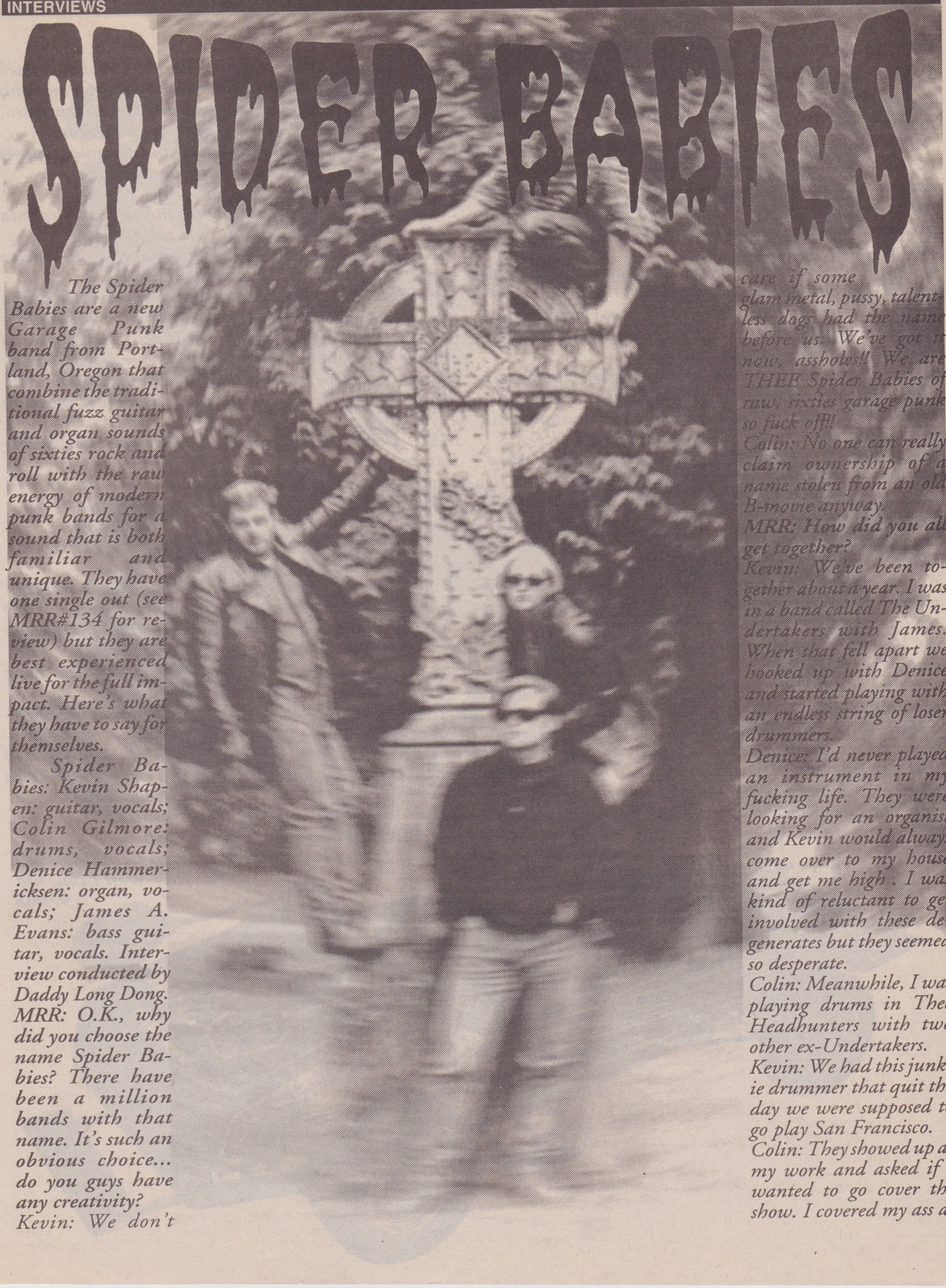
DANNIELLE "LEAD PEDAL" PIMM IS THE BASS PLAYER OF THE GROUP. SHE TOOK LESSONS FROM MR GREG LOWERY (SUPERCHARGER/RIP OFFS) AND CAN NOW ACTUALLY PLAY AN ENTIRE SONG WITH JUST OPEN NOTES. MR. LARRY WINTHER DESCRIBED DANNIELLE'S BASS SOUND BY SAYING THAT IT REMINDED HIM OF A BUILDING BEING DEMOLISHED AND HE ALSO WENT ON TO SAY THAT HER AMP SOUNDED LIKE IT HAD A RAILROAD SPIKE STUCK IN ONE OF THE SPEAKERS DANNIELLE IS ALSO KNOWN FOR HAVING A SINGING VOICE THAT WILL LITERALLY MAKE YOUR EYES WATER HER HOBBIES ARE COMPULSIVE SHOPPING, SEX EVERY WAKING HOUR OF THE DAY, FAST CARS, BARBI DOLLS, AND MIKE LUCAS TRADING CARDS. DANNIELLE IS ALSO QUITE A JOKE TELLER. HER ONE-LINERS ARE SO AMUSING THAT NOWADAYS EVERYBODY IS GETTING INTO THE ACT AND TRYING TO TELL THEIR OWN "DANNIELLE JOKES" SHE IS ENGLISH BORN AND TAKES NO DRUGS HER FAVORITE TYPES OF MEN ARE HOT BLOODED MUSICIANS AND GREASY ITALIANS.



TINA "BOOM BOOM" LUCCHESI IS THE ONE BEHIND THE DRUMS. SHE AIN'T NO BUDDY RICH AND SHE ONLY KNOWS ONE KINDA BEAT AND THAT'S A SURF BEAT. BUT THAT DON'T REALLY MATTER 'CAUSE SHE DOES IT WELL. SHE HITS THEM HARD WITHOUT ALL THAT BULLSHIT FILLER IN IT. SHE DOESN'T EVEN USE A HI-HAT. HER TITS ARE BIG AND SO IS HER RECORD COLLECTION WHICH CONTAINS STUFF LIKE HOLLY AND THE ITALIANS, THE NEW YORK DOLLS, RUSSELL QUAN AND THE OMEGA TRIBE, AND TONS OF OTHER COOL JUNK. EVEN SOME SURF RECORDS. TINA ALSO WINS THE VOTE FOR COOLEST BEDROOMS. THE PLACE HAS GOTTA BE SEEN TO BE BELIEVED. IT'S A TOTAL TRINKET HEAVEN WITH PHOTOS AND LEOPARD SKINS ALL OVER THE PLACE. IT EVEN SMELLS NICE. TINA'S HOBBIES ARE COMPULSIVE SHOPPING, SEX ON WEEKENDS, CLOTHES, TOFU BURGERS, BLACK LIGHTS AND SEWING THIMBLES. SHE IS BY FAR THE COOLEST MEMBER OF THE GROUP AND THE EASIEST TO GET ALONG WITH. IN TIME, I PREDICT HER TO BE THE NEXT RINGO STARR ON DRUMS. HER CURRENT MAN IS RUSSELL QUAN, WHOM SHE IS SEXUALLY ACTIVE WITH.

ELKA "KITTEN KABOODLE" ZOLOT PLAYS THE LEAD GUITAR SHE'S KINDA LIKE THE LEADER OF THE GROUP 'CAUSE SHE'S THE ONLY ONE THAT KNOWS HOW TO PLAY REAL WELL SHE STANDS ONLY AT ABOUT 4 FEET 2 INCHES, WHICH MAKES HER GUITAR LOOK ALMOST AS BIG AS HER BODY. ELKA STILL HOLDS THE TITLE AROUND TOWN AS "MISS SURF GUITAR" AND IS A BIG FAN OF OLD SHITTY SOUNDING SURF MUSIC BUT SHE ALSO ADMITS TO LIKING EARLY DAVID BOWIE AND T REX. ELKA IS ALSO THE MOTHER OF THE GROUP. SHE HAS A 4 YEAR OLD LITTLE GIRL NAMED TASHA. HER HOBBIES ARE COMPULSIVE SHOPPING, MCDONALDS HAMBURGERS, EPISODES OF DEGRASSI JR HIGH, DRINKING RUM AND COKE, AND TALKING ON THE TELEPHONE, ELKA HOPES TO ONE DAY MAKE ENOUGH MONEY TO GET HER FRONT TEETH FIXED. SHE'S THE MOODY ONE OF THE GROUP, BUT ALL IN ALL, SHE'S MY FAVORITE. SHE'S AMERICAN BORN BUT A RUSSIAN JEW BY DESCENT, SO THAT MEANS SHE'S GOT QUITE A BUSH GROWING DOWNSTAIRS.

SPIDER BABIES



The Spider Babies are a new Garage Punk band from Portland, Oregon that combine the traditional fuzz guitar and organ sounds of sixties rock and roll with the raw energy of modern punk bands for a sound that is both familiar and unique. They have one single out (see MRR#134 for review) but they are best experienced live for the full impact. Here's what they have to say for themselves.

Spider Babies: Kevin Shapen: guitar, vocals; Colin Gilmore: drums, vocals; Denice Hammericksen: organ, vocals; James A. Evans: bass guitar, vocals. Interview conducted by Daddy Long Dong.

MRR: O.K., why did you choose the name Spider Babies? There have been a million bands with that name. It's such an obvious choice... do you guys have any creativity?

Kevin: We don't care if some glam metal, pussy, talentless dogs had the name before us. We've got it now, assholes!! We are THEE Spider Babies of raw, sixties garage punk so fuck off!!

Colin: No one can really claim ownership of a name stolen from an old B-movie anyway.

MRR: How did you all get together?

Kevin: We've been together about a year. I was in a band called The Undertakers with James. When that fell apart we hooked up with Denice and started playing with an endless string of loser drummers.

Denice: I'd never played an instrument in my fucking life. They were looking for an organist and Kevin would always come over to my house and get me high. I was kind of reluctant to get involved with these degenerates but they seemed so desperate.

Colin: Meanwhile, I was playing drums in Thee Headhunters with two other ex-Undertakers.

Kevin: We had this junkie drummer that quit the day we were supposed to go play San Francisco.

Colin: They showed up at my work and asked if I wanted to go cover the show. I covered my ass at

work and got in the van with three people I'd only met once. The next night I faked my way through the set at the Purple Onion. We played with Dead Moon and The Count Backwards, and it was so much fucking fun. It pays to take risks.

MRR: So are you a full time Spider Baby now?

Colin: Oh yeah, I quit the fucking Headhunters. I just want to play with these guys.

MRR: Why do you choose to play such a tired and predictable style as "Garage-Punk" anyway? We've heard all that before.

Colin: You're completely missing the point you fucking retard!! Rock and Roll is not supposed to be progressive or original. Rock and Roll is like, fourty years old and the last thing it needs is for some asshole to come along with enough audacity to think they can reinvent it.

James: Most of the bands I've been seeing lately don't even play anything remotely resembling Rock and Roll . The thing about Sixies punk shit is it was good then and it's still good. All of these "modern" assholes can fuck off.

Kevin: I think we're not just a generic "Fuzz and Farfisa" type band . We're way more rewed up than a lot of the more authentic bands around.

MRR: Speaking of which, do you have any thoughts on the current U.S. scene and in particular the new Garage revival.

Kevin: Fuck the "Garage revival"!! I've been listening to this shit for about ten years and I don't give a shit about the latest trendy hod rod bands or whatever. I bought all my Vox equipment for cheap and not to compliment a stupid STP jacket.

James: I'm not really too impressed by all these morons jumping on the bandwagon.

Colin: I think Billy Childish and his various bands put all the trendies to shame, but fuck, there are a lot of cool bands that don't get the respect they deserve. The Statics are a fucking great band. The Count Backwards, The Squares and The Downliners Sect are great. I think The Mummies were fucking brilliant.

Kevin: I would rather listen to an old Pebbles or Back From The Grave comp than most of the Garage shit coming out now, but I do like the bands Colin mentioned.

MRR: What's the Garage scene like in Oregon?

Kevin: There are not enough venues and not much support for local bands . As far as Garage bands.....

James: There isn't shit going on.

Denice: We have a bigger following in San Francisco than in Portland. Oregon is kind of retarded.

MRR: Do you think the Vox guitars and organ tend to get you dismissed as a nostalgia act?

Colin: There have been great bands from every decade in Rock and Roll history and it doesn't matter if a band is influenced by Garage,77 punk or Blues. Good Rock and Roll doesn't sound "dated" or whatever. If people are turned off because we know our history, they can fuck off.

James: We're not trying to please anyone but ourselves anyway.

MRR: Besides Rock and Roll, what gets The Spider Babies hot?

Denice: Exploring carnal pleasures.

Kevin: Massive amounts of drugs and alcohol.

James: Womanizing.

Colin: Arson and shoplifting.

MRR: What are your future plans?

Kevin: We'll be releasing our second single on Zack Statics' Rat City Records soon and contributing a track to a Billy Childish tribute album. We want to release a full length album after that.

Denice: Of course, we'll probably release a few more singles too.

James: We want to release as many records as possible.

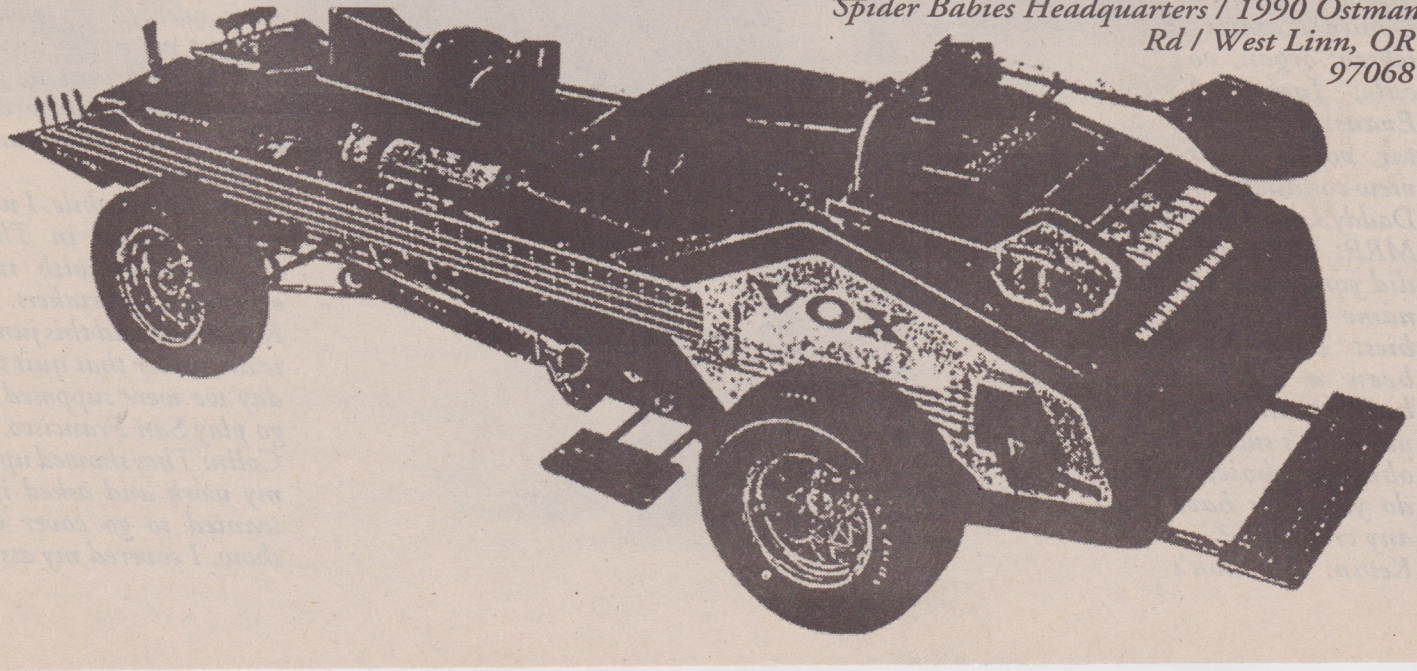
MRR: Any parting words?

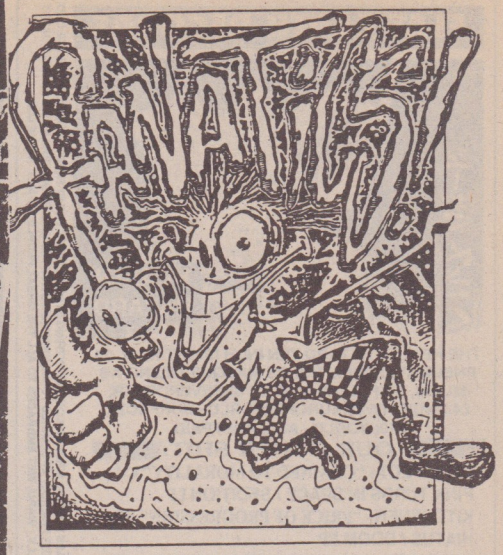
Colin: Yeah, anybody reading this that's fucking cool and hip to Garage Punk music, be sure and write us for records and shit.

Kevin: We want to hear from other bands.

James: We want to hear from cute girls.

Spider Babies Headquarters / 1990 Ostman Rd / West Linn, OR 97068





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[P.T.A.B.]

DAN VAPID SAY:

"The big hole is cool"

Actually, he said that about the first Bulge release (BORIS THE SPRINKLER's "Grilled Cheese" b/w "Bad Guy Reaction" -- still available from me, Honest Rev. Norb, on sort of string cheese colored wax), not this one -- but Christ, the hole is the same size on both and D.V. is a man of so few words it'd be wrong to let his rave review go to waste. With the sophomore Bulge release, i am already violating several of my own High Laws of Hit Singles -- "Male Model" isn't really of the planet-smashing A-side calibre of "Grilled Cheese" (High Law #1: Always strive to smash planets with your A-side), but it's a cool cover and the cover is cool. The B-side (masquerading as "Side AA") violates another High Law of Hit Singles by having more than one song on it: "Superball Eyes" kinda has that Screeching Weasel/Queers/Vapid sound, except there's about twenty different parts to it, no chorus, and i got that one weird effect on my vocals. *i'm a web-slinging lover baby i'm a human STOOGES cover.* "Ejector Seat" is basically DIDJITS JR., except i can't buy off the rack like Rick does, that suave fuck. First 500 on Superball Eye colored vinyl. Rest on that yucky translucent brownish-black shit United uses.

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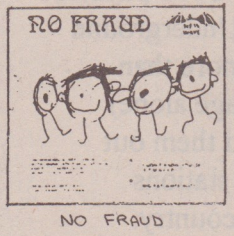

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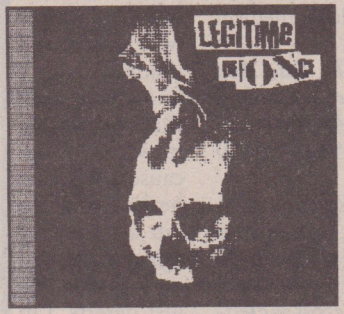

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BOOK REVIEWS

Reviews by: Ayn Imperato (AI), Carolyn Keddy (CK), Trent Reinsmith (TR), Chris Hall (CH)

Buzz Callaway - *Specimen Tank* - ($10.95 Manic D Press, Box 410804, San Francisco, CA 94141)

When you dig into *Specimen Tank*, you submerge yourself into a world of drugs, S & M, hopeless slackers, sex, violence, and pure desperation.

It's about two 30-somethings on the skids, living wild lives in the heart of the dangerous side of town. Out of financial desperation they volunteer themselves to become human experiments at a local medical lab out in the country for cash. It starts out as lucrative at first, testing mild cosmetic, dental and personal products. But being the little druggies that these two are, they get sucked into the prospect of doing the *real* experiments involving pills, injections, fertility drugs, DNA etc. There's plenty of mishaps to make reading this one a thrill, that'll simultaneously make you cringe.

It's a fun book full of insane adventures, cheap thrills and a lust for experience. Callaway writes with a sense of humor and fantasy-like urban maddness. The book also has an awesome Robert William's drawn cover of an evil nurse, a cop and a baby's head exploding into drugs.

On the darker side, there are a few criticisms about the book too, the main one being the writing's lack of clarity at times. A few parts of the story leave you going "What the fuck was that?" Then it picks up and moves on. I think I would have liked this story more if reality had been mixed in a little smoother with the fantastic elements. And well, there's a load of gratuitous violence over the last end of the book, so be forewarned if gore makes you queasy.

But overall it's well-written, with a hallucinogenic eye towards the stranger sides of existence. After reading this one, you will never wanna volunteer for those "3 week live-in studies" at the local medical research center in your town. Never. (AI)

Jon Longhi, *The Rise And Fall of Third Leg.* (manic d press, P.O. Box 410804, San Francisco, CA 94141) 160 pgs.

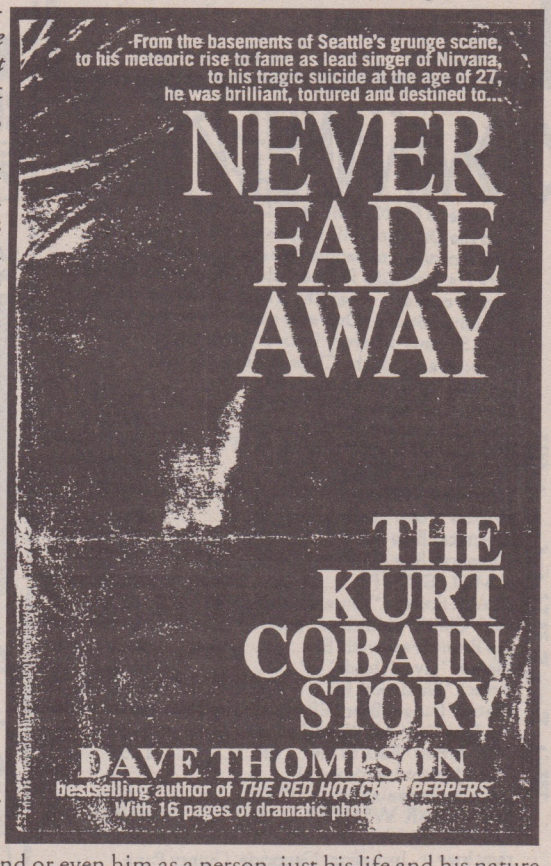
I like punk fiction. Unfortunately, it's very rare to find any that's well-written by a good story teller and actually comes across as credible. How many times have you read something dealing with the "underground scene" and you know the author's full of shit because he has no idea what he's talking about? Well, that is not the case with Jon Longhi's new book *The Rise and Fall of Third Leg*, a book of short stories that come across as biographies of people you probably know.

The book starts off with a few one to three page vignettes portraying people and themes most of us are familiar with: homelessness, drugs, parties, bands. These very short stories are nice scene setters, but they only wet my appetite. They don't seem to go anywhere because they are over before they start. They seem more like ideas for future books that somehow got mixed in with this one.

However, as you get further into the book Longhi's stories start to get longer and his talent starts to shine through. The two best stories are at the last ones of the book. The first called "The Road Trip" follows three skinheads on a trip from San Francisco to Montana for their friend's wedding. It focuses, naturally, on the trip itself. Along the way are the general obstacles of cops, rednecks and snow throw in drugs and car problems for a few laughs. The story may sound typical, but Longhi's storytelling style compels you along the way.

The masterpiece of the book is the title story which could have carried the book on its own. It's the story of a punk rock band called Third Leg chronicling their beginnings to their demise. Told in the first person by the lead guitarist you begin to wonder if this is actually an autobiographical story. Set in the early 80's in a college town in Delaware, it focuses on the early days of suburban punk as well as the contradictions involved in the ideology. A band who think they can make a difference and get too hung up on their own fame. I can personally relate and I'm sure alot of you could too.

The story actually captures and relays alot of the emotions and ironies that I saw back then and still do. It manages to do it without the condescension of someone who is trying to make a point, but not with the adulation of some the books written about the sixties. All in all it tells a story of a band that could have existed and does it very well. The best criticism I can offer is that it may be punk fiction, but I can easily see people other than punks reading it and enjoying it. (CK)



Dave Thompson, *Never Fade Away - The Kurt Cobain Story* (St Martins Press, 170 pgs)

The first time I heard about Cobain's death, it struck me as funny and my first words were jaded and unkind. I don't know why I felt that way, maybe it was just because I felt that he had sold me out a long time ago and he had now gotten his just deserts. I'm sure that was the feeling that most of you had, but with times my feelings softened and in a way his death got to me. Not because of his music, not because of his band or even him as a person, just his life and his nature and the way he went out affected me. Maybe because his story (up to the release of Nevermind) could be the same story of any of the thousands of readers of this 'zine.

Cobain was a mental mess from the start and the saying that

money can't buy happiness now has a spokesperson. So for most of his life Cobain was like you or me, a misfit with some heavy mental burdens and all it took was one stroke of luck(good or bad, you decide) to put him over the edge and that fact is kind of unsettling.

Cobain was not a God or a mythical figure and his lyrics were not even approaching "poetry", as most of the straight press would have you believe. You couldn't understand 90% of the lyrics and when you could understand them there was no meaning unless you put it there, which every half baked philosopher of his generation did. Kurt Cobain wrote mindless pop music and it was a hit with the mindless kids.

Which brings me to this book, written by the talented (cough) Dave Thompson, whose past includes bios of such musical heavyweights as Depeche Mode and the Red Hot Chili Peppers. The whole book, as you can guess, is useless, no information is given and it just stinks, but that's the American way folks, make a buck anyway that you can even if it means violating a corpse. (TR)

Editors: V. Vale & Andrea Juno, *Incredibly Strange Music*, Volume II ($17.99 & $4 S&H: Re/Search Publications, 20 Romolo St, San Francisco, CA 94133, 220 pages)

A feeling of relief washed over me when Volume II of the Incredibly Strange Music series fell into my mailbox; and for all the satisfaction that the first volume delivered, Volume II delivers the goods a little better.

The editors claim that this volume takes over where the first one left off and that is true, but it also seems to run a bit deeper than the first volume. For example, there are more interviews and they seem to focus more on the people that created the music rather than the collectors. The categories discussed are also broader and seem to focus more on actual music than on what could be considered kitsch. The Jello Biafra interview alone unearthed a number of records that I started searching for: Psych rarities, Joe Meek productions, various local D.I.Y. maniacs, Biker records, cult albums, celebrity recordings, and a nice section on packaging gone awry. The Biafra interview opens the book, it's very lengthy and very informative and a very good read. Hell, I'll even forgive the guy his little political rants if I can score a few of the records he mentions.

To cover all the interviews and topics in this book would prove tiring(and boring), so here are a few of the highlights: Ken Nordine, an innovator, who in 1957, released the first of four "Word Jazz" LP's. On these recordings Nordine would read some pretty "out"stories while being backed by the Fred Katz group. Candi Strecker, a woman collector who is obsessed with all things that are/were the 70's. Ken Sitz, whose greatest discovery is the "Plunderphonics" CD, where a man used a cut-up method to assemble "new music." For example, "he used everything from Beethoven to Stravinsky to Metallica and the Beatles; one cut begins with 'White Christmas' by Bing Crosby and ends with pygmy yodeling." Sitz also gives a good talk about Hawaiian steel guitarists and their popularity in the 1940s. Korla Pandif talks about his life in the music world and how his one goal was always just to spread love through his music. For a man that was obviously screwed over money wise he seems unaffected and happy that he made a few people's lives better, a lesson that a few of today's musical "geniuses" should learn. Robert Moog, inventor of the (in)famous Moogsynthesizer and also the manufacturer of the theremin. Rev. Warren Debenham talks about how he has collected comedy records of all types. Today he has a collection of over 10,000 comedy records. The hero of this volume, much as Martin Denny was the hero of Volume 1, is Juan Esquivel, who has recently seen a CD collection of his work released on the Bar/None label. An interview with Yma Sumac is featured and finishing it up is Bebe Barron, who along with her husband recorded electronic music back in the 50's. They also released records on their label by Anais Nin, Henry Miller, Aldous Huxley, and Tennessee Williams.

As you can see, there's a lot of ground covered and it would be easy to go overboard and pick this book apart piece by piece and tell you all the great things about, but it's much better to discover it on your own and go from there. So, if you're bored with what all the hipsters are spoon feeding you as the "now sound," dig into this book and you'll find yourself searching high and low for a little piece of recorded history that you can call your own. (TR)

***The Adventures of Tintin: Breaking Free*, J. Daniels. 170 pgs. $8.00 ppd. (Attack International, PO Box 116, Bristol, BS99 1JL, Avon, U.K.)**

Tintin, the tufty-haired teenage reporter, was one of the most popular and influential characters ever to grace the pages of European comics. Written and drawn for over twenty-five years by the Belgian cartoonist Hergé (Georges Remi), Tintin's adventures have been translated into just about every language in the world and provided the basis for two live feature films, countless animated films, a stage play, several critical studies, and a recent novel which attempted to "contemporize" the goody-goody Tintin and his friends for the nineties. He was also one of my great childhood heroes. I wanted to *be* Tintin when I was a kid, which is a large part of why I was looking forward to reading J. Daniels' revisionist take on the character.

The story that Daniels tells in *Breaking Free* bears absolutely no resemblance to the graphic novels that I devoured when I was a kid. Instead of a clean-cut teenage reporter who travels all over the planet having cool adventures, Tintin's a working-class lad who spends his days sponging off the dole and drinking ale at the local pub. Captain Haddock, his rich, alcoholic buddy from the Hergé books, has become Tintin's uncle and now does construction work instead of lounging around Marlinspike Hall.

Like the Hergé books, Tintin does have plenty of adventures in *Breaking Free*, but they're an entirely different kind than he had in the originals. The story gets off to a proper start when a worker at the construction site that Tintin and the Captain are working at gets killed because the contractor has been skimping on safety standards. The union is being run by a bunch of bureaucratic "bosses' men," so the workers start an unauthorized wildcat strike against the contractor. The strike spreads to other groups of dissatisfied workers, and by the end of the book, Tintin and his mates have started a bona fide anarchist revolution. Sounds like good fun, no?

Unfortunately, no. Like I say, I was really looking forward to this book, just because I liked the idea of seeing my clean-cut childhood idol portrayed as a subversive anarchist struggling against racism, homophobia, and class oppression. The potential irony is even more beautiful when you consider that Hergé's books overflowed with racist stereotypes and he himself was so right-wing that the issue of whether

BOOK REVIEWS

or not he was an actual Nazi is debated to this day. However, *Breaking Free* never manages to transcend being an ideological polemic and become something greater. We have two basic sides in this story: the righteous proletariat and the corrupt ruling class (and the lackeys thereof). There is no middle ground between the two, and even worse, Daniels doesn't even bother with creating real people to inhabit these categories: instead, we're given very shallow character types who mouth doctrine according to their place in the anarchist political worldview. The trick to good character development is not to let the reader see the strings you're using to manipulate the characters. The reader should believe the characters are doing everything on their own. In *Breaking Free*, Daniels doesn't even bother hiding the strings.

Because the characters seem so fake, the ideas that they espouse seem fake too. The politics of *Breaking Free* feel almost like a parody of anarchist thought because everything is expressed in such broad, clichéd terms. We've heard the tirades against scabs and union bosses and the pleas for class solidarity before. There's nothing new or stimulating for the brain to chew on. As a result, *Breaking Free* can instill good feelings in the converted, but it's not likely to make anyone make a radical reevaluation of their political values.

Ultimately, it seems that the book was written with the intent of delivering a political message first, and of creating a work of art second. As a result, it fails at both. (CH)

VIDEOS

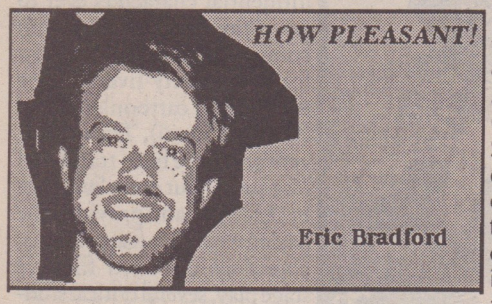
TAKE 2

Reviewers: Ray Lujan

LYDIA LUNCH- "Malicious Intent" video

I was never too into LYDIA LUNCH through her various musical incarnations, but I have always been into her spoken word stuff. Her delivery is so abrasive and confrontational you really feel it. Although "it" may vary from person to person. I've seen her a couple times and left totally fired up, yet drained. This video is more filmed spoken word performances. Although seeing her in person is the ideal setting, this doesn't lose it's power. Awesome diatribes on "Why We Murder" and survival in general. This is a look at the world when you're in a bad mood with a terrible headache and negativity runs rampant. But this dissects the finer points in life without dipping into "fuck shit up" stupidity. A touch of reality and that's what's so scary. (RL)
(Film Threat, PO Box 3170, Los Angeles, CA 90078-3170)

MOVIE REVIEWS



Jen and I were having a discussion the other day about the whole Generation X thing. She listens to the radio at work, and came home upset after hearing too much commentary classifying her (and myself, and everyone our age) into what was, until it recently became a tired phrase, known as a Slacker. I maintain that this whole classification thing was originally just a story idea for some writer at Time who had a temporary lack of inspiration, an overdue rent bill, and an impending deadline. I think that the characteristics that have been pinned on my generation could describe any that came before us, and the fact that an entire age bracket has been stuck with such a flexible, vague description can only mean one thing: that we're basically unclassifiable.

One of the most obvious pieces of evidence against my position is our fascination with nihilistic elements in art, whether it be music, writing, or movies. Think about it - it's no coincidence that **A CLOCKWORK ORANGE** has enjoyed such a resurgence in popularity over the last few years. While that film at least contained a happy ending (more or less) for the central character, Mike Leigh's **NAKED**, which was recently released to video, is just one big downer from beginning to end, and the critical community of this country is just eating it up. The film is set in what looks like early 1970's ('80's? '90's? Who can tell?) London, which is the perfect setting for a depressing film in the first place. The central character, Johnny, is the kind of guy you meet a lot of here in San Francisco. He's smart, has a lot of friends, and is pretty well aware of the way the world works. Despite all this, he's convinced that life is so pointless that the only thing he can do that isn't a complete waste of time is to convince everyone else that they should share his bleak world view.

Johnny starts out the film by showing up at a female friend's house in London and seducing her roommate, and then rather than just staying there, he hits the streets, intending to sleep in doorways. At one stop, he's let into a building by a kindly security guard. When this guy makes the mistake of telling Johnny how little his job entails, he's subjected to a nonstop litany of reasons that he should be absolutely disgusted with himself. At first he tries to defend his present and future life, but after a few hours of jabbering he's reduced to staring at his feet and shuffling through his rounds.

After leaving the security guards and haranguing two more unfortunates, Johnny finds a guy hanging posters with a brush and paste. Poster guy takes about an hour of babbling before he finally just hauls off and beats the crap out of Johnny, who seems utterly baffled that his insight could elicit such a reaction. After poster guy takes off with the bag that holds all of our hero's worldly possessions, he stands in the middle of the street screaming. A short while later, while recuperating in an alley, he's beaten into unconsciousness by a gang of roving street thugs.

Meanwhile, an unnamed BMW-driving, snotty-attitude-having rich guy has found his way into Johnny's friend's flat, claimed to be her landlord, raped her friend, and promptly gone to sleep in the spare bedroom, seemingly unfazed by his own actions. Soon, Johnny crawls up the stairs of the flat and is tended to by the women living there. He manages to spout a few more bits of defeatism before his friend goes to work, and as soon as she's out of the flat, he stumbles out the door and down the street with a grimace of agonizing pain on his face. And that's the end of the movie. Pretty uplifting, huh?

Try as I might, I couldn't cite a single positive message laid out by this film. Every single scene highlights the worst things in life: illiteracy, depression, random violence, male abuse of women, the utter lack of ambition in the general populace... god, I'm getting depressed just thinking about it. Still, just in the last week I've seen this film get a rave review in the San Francisco Chronicle, and in the issue of Feminist Baseball that just showed up in my mailbox, Jeff Smith rated it #1 on his Top 20 Right This Minute. I mean, given that the acting in **NAKED** is fantastic, the cinematography is perfect for the theme, and the script gets its point across well, I still can't understand why everyone loves this movie so much. For that matter, I can't understand why I love this movie so much! OK, so I can appreciate good nihilism as much as the next guy, but that doesn't mean...

Anyway, my e-mail address has changed. Anyone who didn't even think of going to Woodstock '94 can become a substantial percentage of the correspondence generated by this

MOVIE REVIEWS

column by knocking a quick message out to 72154.3657@compuserve.com.

Hello, America! This is Mad Prof. Mike with the Headbanger Movie Reviews!

You know, there's no monster in 1957's **THE ELECTRONIC MONSTER**. The alternate title for this movie is **ESCAPEMENT**, and there's no real escapism in it either....

What *is* in **THE ELECTRONIC MONSTER** is lots of baaaad French accents. The movie's set in the South of France, in a small private clinic where super-duper high-tech dream therapy is given to lots of really rich industrialists, so all the minor characters get to mumble in hokey Inspector Clouseau speech patterns that are as convincing as Tonya Harding's defense arguments.

I counted at least twenty uses of the phrase "How you say" in this movie. You know what I mean... that quintessentially *French* saying. "But Monsieur!! We must wait for the results of the ... how you say? zee autopsy!!"

Then there was the classic, "No, Monsieur!!! Ze Doctor ees not in!! Please have a seat in zee ... how you say? Ze waiting room!!"

And the ever popular, "Please pass the... how you say? Zee salt! ce vous plait!"

My favorite hokey Fake French character in the movie is a coroner who looks and sounds like Jacques Cousteau after a bad industrial accident. The dude looks worse than the bodies on the slabs.

It turns out that some bad guys are using the super-duper hi-tech dream therapy machines to brain wash rich people in an attempt to conquer their bank accounts and maybe conquer while they're at it. By the time the evil plot is revealed, you really don't care. Along the way, we're treated to the old 1950s sci-fi flick ploy of having our hero run into a former girlfriend as the plot thickens and she is placed in danger, so he can eventually rescue her. And of course, midway through, he has to recount everything we already know to her, in case anyone watching this dumb flick is too dumb to follow the plot.

It's hard to believe **THE ELECTRONIC MONSTER** was written by Charles Eric Maine, who wrote another, pretty amazing science-fiction thriller set in a psychiatric clinic, **THE MIND OF MR. SOAMES**. But then again, **THE ELECTRONIC MONSTER** was directed by Montgomery Tully, the guy who directed **BATTLE BENEATH THE EARTH**, so these things even out.

On our headbanger scale of 1-4, **THE ELECTRONIC MONSTER** gets 1 and a half bored headbangs.

THE ELECTRONIC MONSTER is available from Sinester Cinema in Medford, Oregon.

* * *

I'm a big fan of Italian horror *maestro*, Dario Argento. The man has an unbelievable gift for elevating your standard drive-in flick full of arterial spray to high art. Check out **SUSPERIA**, some time, or **TERROR AT THE OPERA**, if you don't believe me. He not only directs great flicks, but he writes and produces them, as well. He did the writer/producer treatment for Lamberto Bava's incredible **DEMONS**, one of the best splatter-fests of the 1980s.

But sometimes, even the mighty Dario Argento stumbles. **THE CHURCH**, produced and written by Argento and directed by Agento protogeé Michele Soavi, is a serious dud, a pretty lame attempt to remake **DEMONS**, set amidst the trappings of a Gothic cathedral.

The idea of **THE CHURCH** is that after a group of Teutonic Knights kill a village of Satanists, they put the bodies in a mass grave and build a church over it to contain the evil. Now, you know what happens whenever you try to contain evil in a horror movie, folks. Some lame jerk of an archeologist or historian comes along and breaks the seal off the tomb, or reads an incantation he shouldn't, or removes a mummy, or something like that.

A few years ago, I was in grad school studying Medieval History, and the professors NEVER told us to do any of that stuff!!!

Maybe because they'd seen enough movies like this.

The problem with **THE CHURCH**, and it's a BIG FUCKING problem, is that whenever something really cool and creepy happens, we cut to something really lame. So when an ugly fish demon jumps out of a baptismal font and bites a guy's face off, we cut to the priest whose Latin is bad trying to read an inscription. When a dead guy comes back to life and kills a teacher leading a field trip, we cut to a guy whose Latin is bad trying to read another inscription. Nothing's followed through. **THE CHURCH** is a waste of time. Unless, of course, you haven't done your Latin homework. I guess it would provide incentive to work hard on it.

On our headbanger scale of 1-4, **THE CHURCH** gets two headbangs.

* * *

There was this great movie I saw about ten years ago. Blew me right out of my socks. But, every time I recommended it to folks, they said, "Yeah... it was kind of cool, but it wasn't THAT good..."

I couldn't figure it out. Until I rented 1970's **BLOOD ON SATAN'S CLAW** myself, and saw that the US video release was ten minutes shorter than the version I'd seen and loved. **BLOOD ON SATAN'S CLAW** is a dark, murky, hard-to-follow flick, and with ten minutes chopped out, it becomes a jumbled mess.

Well, hot damn... I found the uncut version of **BLOOD ON SATAN'S CLAW**. It's the 1989 Cannon Home Video release. This is the one you should see, not any other.

BLOOD ON SATAN'S CLAW is a grim, depressing, REALLY SCARY flick set in rural 17th century England — sort of a cross between **ROSEMARY'S BABY** and **THE SEVENTH SEAL**. I won't tell you the plot; the beauty of this flick is that you have to figure it out for yourself. There are no BS scenes where the local priest wisely explains what's going on, because none of the characters DO know what's going on, and you're just as confused and scared as they are. There's something big and bad and hairy loping around the countryside taking specific chunks out of people... it's part of a truly twisted puzzle that comes together in the last ten minutes, and the more you figure out, the more sick this movie becomes.

BLOOD ON SATAN'S CLAW was made for about ten dollars and fifty cents, but the atmosphere and photography are great, and the re-creation of the time of Cromwell is absolutely convincing, more so than a lot of big-budget movies set during the same period.

The movie also has a kind of hippy aesthetic that I'm a sucker for... you know what I mean. There was a whole slew of movies made in the early 70s, set in the 17th century, about witchcraft: **THE CONQUEROR WORM**, **CRY OF THE BANSHEE**, a couple of Hammer movies. These movies transposed the late 60s generation gap on to Witch Hunting, so there's scenes of horrible old people persecuting young people with long hair. Oooh! groovy! Maybe middle aged pus-guts jerking off about the 25th anniversary of Woodstock this month should rent a couple, and get a sense of perspective. "Don't take the brown acid!" should be replaced by "Don't take the stale Ex-lax!" but I digress.

On our headbanger scale of 1-4, **BLOOD ON SATAN'S CLAW**, the complete, 1989, CANNON HOME VIDEO RELEASE, gets four headbangs. It's 100 minutes long, watch out for cuts that are 90 minutes long.

Later, folks.

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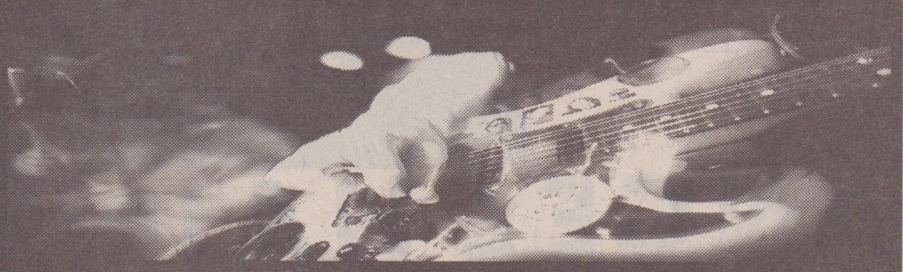

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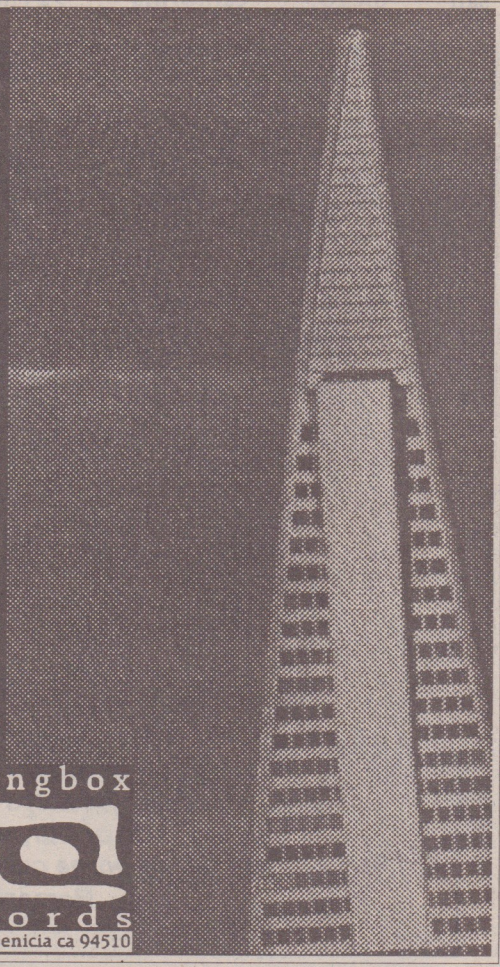

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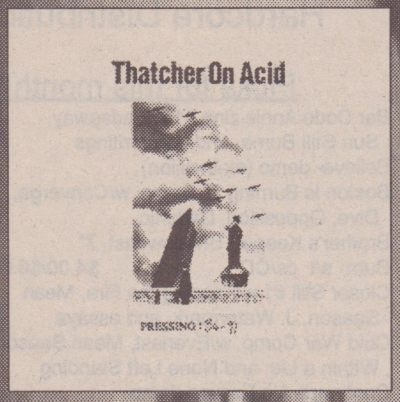

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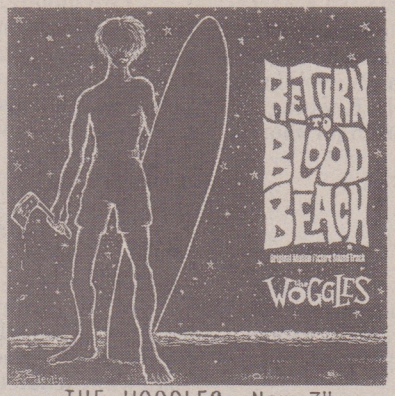

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Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We have ceased reviewing cassettes again, as no one here wanted the responsibility or had the desire to wade thru the mountains of really crappy tapes that constituted the bulk of what we received. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (FA) Francisco Alegria, (MA) Matt Average, (SB) Suzanne Bartchy, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (MJ) Matt James, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (FR) Freud Raia, (JR) Jeff Random, (BR) Bruce Roehrs, (KS) Ken Sanderson, (SS) Steve Spinali, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan.

A-BONES - "Get Home Gal/Guess I'm Falling In Love"

This NY band always has great looking pic sleeves, tho I've generally found their music too "rootsy" rock'n'roll—not quite as punked out as I'd like. But here there is a real CRAMPSy feel to the a-side (drummer Miriam Linna was indeed the CRAMPS' original drummer), and the cover of a rather obscure VELVET UNDERGROUND song on the flip exhibits excellent taste. Actually, try to find the V.U. "Another View" LP to experience the original—it's one of the thumpinest instrumental rock'n'roll songs ever! (TY)
(Bedrock Records, Flat 1, 347 Queenstown Rd, Battersea, London SW8 4LM, UK)

ACT OF FAITH - "Test of Strength" CD

Boisterous youth posi-core from Atlanta's ACT OF FAITH, with sung vocals a la YOUTH BRIGADE over late '80's East Coast-style dramatic hardcore anthems. Fifteen songs run from that build-up-and-release style to straight forward melodic hardcore , and run the gamut of lyrical themes, surprisingly avoiding the lyrical cliches of their graphic and musical style. Running a bit long at 50 plus minutes, plenty of good stuff herein for short listens!! A strong debut LP. (KS)
(Standfast Records, PO Box 973, Lilburn, GA 30226)

ADD TO NOTHING - "Champion" EP

This is some fine music in the Gravity Rec's vein: cryptic lyrics, strained vocals, and start/stop, moody music. In particular, when the song "Champion" began, I was thoroughly unimpressed, but when these guys cut loose it's definitely worth your while. (LD)
(Alabuh Prod, Chris Zepezauer Ernst, Barlach Str. 6, 6450 Hanau 8, GERMANY)

ANGEL HAIR - EP

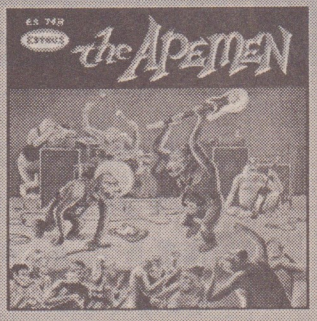
Another prolific release from Gravity continuing with innovative sound and clever layout. With this release, ANGEL HAIR have expanded their sonic dynamics and tightened their overall sound. Listening, I hear influences ranging from DRIVE LIKE JEHU to ANTIOCH ARROW, strained vocals and string braking tension. Concise and alive, these four songs integrate well with one another providing for a full, thick attack. (MK)
(Gravity Records, PO Box 81332, San Diego, CA 92138)

ANGER OVERLOAD - "Ugly" CD

- Ummm.... While there are a few bits and pieces of this CD that I find interesting, on the whole this isn't something I would want to hear again. Moshy, art wank, mid-tempo metal core reminiscent of PANTERA. No thanks. (MA)
(Amok Records c/o Holgar Schmidt, Droste-Hulshoff-Str. 42, 59129 Bergkamen, GERMANY)

APARTMENT 213 - "Vacancy" EP

If CROSSED OUT wrote songs about power tools and killer clowns, they might sound something like this. Extremely volatile hardcore that never ceases to amaze. They clock in at about warp 9, slow it down to allow their power chords to inflict maximum punishment, then turn back up the juice. Easily the pick of the month—totally fucking awesome! (NN)
(Dark Empire, PO Box 770213, Lakewood, OH 44107)



THE APEMEN - "Percolator Stomp/El Tortura"

Two moody, DICK DALE inspired surf instrumentals. Both songs are good, but lately I've started to lose my patience with the sheer number of surf bands getting stuff released—it just never ends. Does Billy Childish have something to do with this? (MJ)
(Estrus)

ASTRONAUTS - "Lost In Space" 10"

While proficient and true to form, this German band's 10-song 10" is mostly instrumental surf covers (VENTURES, the "Munsters" theme, etc.) that are delivered very traditionally and somewhat sedately. While clothed in 'sci-fi' garb and delivered with rickety sound quality, this reads without the benefit of seeing the band live, as a retread of the '60's sound, without the inflections of wit, obnoxiousness, or over-the-top destructiveness that make many current instrumental combos push beyond the straight "Rock and Roll" category and into the punk spectrum. Time is better spent scouring bargain bins for VENTURES, the original ASTRONAUTS, and other surf originators. Fair. (KS)
(Pin Up Records, Bismackstr. 23, 33615 Bielefeld, GERMANY)

ASTRO ZOMBIES - "Shake It/Monster Burger"

They can't fool me-this is GOBLIN doing the music to which the band in the punk rock club scene in Dario Argento's next movie is going to mime; the sampled/synthesized choral stuff on the A side gives it away. Kind of goofy, which makes it better than most "prog punk." (DD)
(Colored Greens, 333 Berry St., #3, Brooklyn, NY 11211)

RECORD REVIEWS

ATROZISTEMA/MADRIZA SALVAJE - split EP

This is a split of two Mexican hardcore bands on a DIY label called Cisma. ATROZISTEMA are borderline speedmetal, with environmental, political and social messages. It's interesting to see an anti-nazi song coming from Mexico. MADRIZA SALVAJE I don't really understand. I think they're probably really funny but they are not often playing together. I did enjoy their "Willy Hendrix Experience". An entertaining and lo-fi recording, especially for those that understand Spanish. (JH)
(Cisma c/o Gabriel Diaz Garcia, Apdo. Postal 1566, CP 64001, Monterrey, NL, MEXICO)

AUGUST SPIES - "Food Chain in Your Living Room" EP

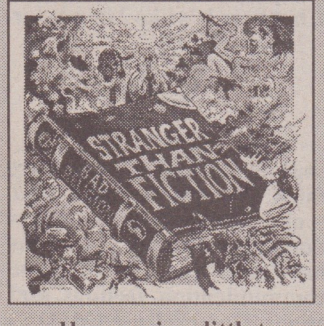
One point is scored for Boston by these guys. AUGUST SPIES kick some ass with a little humor thrown in on their 1st outing. Seven songs (the way 7"s should be—none of this 2 song stuff!) of quick energetic punk/HC with a singer who sounds like a hoarser version of Wattie. This is the farthest from Boston metal or Straight Edge you can get. P.S. I liked the sampled bits from "Romper Stomper" that were thrown in for good measure (?) Recommended. (EY)
(Rodent Popsicle Records, PO Box 335, Newton Ctr, MA 02159)

AURORA - "Elörekurvák, Gengs Zterek" CD

This is melodic pop punk with a harder edge than usual perhaps owning to this bands Hungarian origins. Very well done hi energy music with sing along choruses in Hungarian with anthem like qualities. Excellent production that on the whole reminds me of an less uptight UPRIGHT CITIZENS. (MM)
(Hulk Räckorz, Elchendorffstr. 1, 93051 Regensburg, HUNGARY)

BACKDRAFT - "The Stream" EP

This is great! Modern heavy, crunchy, moshy stylin' hardcore from Holland. Intense, mostly slow songs with some really cool fast parts make this record a must for fans of this style of hardcore. The only minus is that all the songs have the same song structure and sound too similar to each other. Besides that, this is a great record. One of the best releases by Crucial Response so far. (FA)
(Crucial Responce, Kaisersfeld 98, 46047 Oherhansen, GERMANY)



BAD RELIGION - "Stranger Than Fiction/Markovian Process"

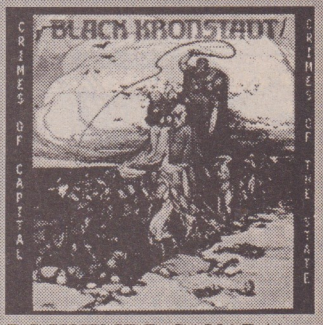
For some strange reason I was expecting a drastic change in the band - but no, they still sound exactly the same as they did on "No Control", which you could either take as proof of their consistency or a sign that they've totally run out of ideas. I don't know. "Stranger Than Fiction" is, all things aside, a pretty OK song, but the b-side lays on the vocal harmonics a little too much for my taste. Movie soundtracks are next. (JR)
(Sympathy)

BIG MEAT HAMMER - "4 Lethal Hits" EP

Bordering on the HEARTBREAKERS/NEW YORK DOLLS style punk this single has aggression, raw power, and an attitude that could put them in line with the HUMPERS. I'd keep an eye out for these folks! (MH)
(Secretions Records, 49 Portland St #4, Yarmouth, ME 04096)

BIG RIG - "Expansive Hear" EP

Poppy, '77 style flavored punk rock. Never was a big fan\n of this stuff and never will be. Lyrically tame too. Pass. (MA)
(Lookout Records, PO Box 11374, Berkeley, CA 94712)



BLACK KRONSTADT - "Crimes Of The State" EP

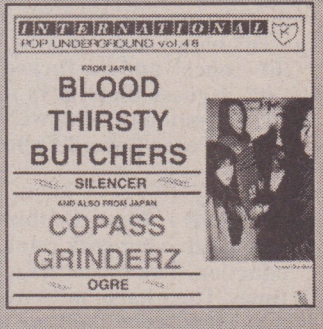
Heavy anarcho hardcore from Canada with song topics ranging from the evils of the state to technology. Nothing new but at least they're saying something and there's enough anger and a filthy raw edge and speed to keep your attention. The cover also serves as a fold out poster with lyrics and opinions. (MA)
($3.00 ppd: PO Box 8054, Victoria, BC V8W 3R7, CANADA)

BLATHERSKITE - CD

An explosive combination of grindcore and death with epic length songs that leave lots of room for heavy, slow bits as well as blistering noise. Truly the best of both worlds, but they are rather quick to judge others. They criticize metal for poor fashion sense (who cares?), silly gore lyrics, and moshing. Meanwhile, they have song titles like "Vulture Bait" and "Buried Alive" and don't bother to include a lyric sheet to explain their hidden inner meanings. They also adorn the back cover with a photo of a guy about to stagedive. Hmmm... (NN)
(Hipswervy Records, PO Box 29092, Cumberland, IN 46229-0092)

BLOOD SAUSAGE - "Happy Little Bullshit Boy" 10"

This has gotta be a joke, right? Why do I always get the shitty records to review? BLOOD SAUSAGE are like what five years of art school will do to yer brain. *Very* fucking arty. I might find use with this record as like background music while I splatter paint on my canvas in my downtown loft. It's poetry brothers, everybody in San Francisco should go out and purchase this *now*!!! (SW)
(130 Talbot Road, London W111JA, UK)



BLOOD THIRSTY BUTCHERS/COPASS GRINDERZ - split 45

Two Japanese bands on this coming from different sides of the spectrum. BLOOD THIRSTY BUTCHERS' song "Silencer" is good pop punk song. Gets your toes tapping. I found myself singing it even after on one listen. COPASS GRINDERZ provide a song "Ogre" that is more in the noise rock vein. Loud guitars with screeching distorted vocals. Takes a few listens for it to sink in, but it's worth it. (CK)
(K Records)

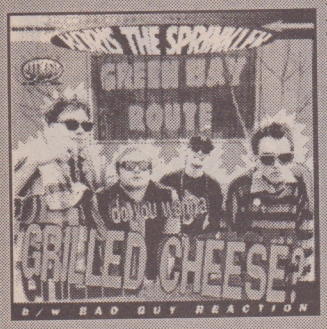
RECORD REVIEWS

BOB SLED - "Chase Me Around the Block" EP

Hardcore-ish and sharply satiric, this five-tune EP alternates and combines female and male vocals in distinctive (and occasionally peculiar) arrangements. Some tunes operate on the assumption that goofy vocal inflections make a song funny; as a result, the final product is more funny/weird than funny/funny. (SS)
(Box 1975, Burbank, CA 91507)

BOOT DOWN THE DOOR - "Amigos" EP

Primal hardcore goods from Germany. Basic mid tempo hardcore punk chunked up with metal riffing and splattered with hole-in-the-lung wheezed and growled vocals. Lyrically taking aim at politicians, religion, young conservatives, and occasionally busting a move on KILLING TIME-style funky metal beats. Six songs on blue vinyl. (KS)
(Spock Productions, Guillame Dumoulin, 112 Rue D'Alembert, 38000 Grenoble, FRANCE)



BORIS THE SPRINKLER - "Grilled Cheese/Bad Guy Reaction"

This is the only one out of this month's pile that I somewhat like. The A side is quite good but not as god-like as I had expected. Still, it should make somebody's Top 10 this month. It's got a real pop edge to it but it still don't do it fer me. Maybe it's the sound of the guitar. Not enough high-end twang to it. Overall, I really shouldn't complain because their hearts are in the right place. They obviously do their pop rock homework. The B side is another REZILLOS cover. They should have saved that cut fer the next Mike LaVella project. He's into doing "tribute albums". His next project is an LP of Japanese bands covering BOOMTOWN RATS songs. (SW)
(Bulge Records, PO Box 1173, Green Bay, WI 54305)

BOWEL - "Rotten Fecal Duct" CD

Their logo alone should be enough reason to pick up this piece of maniacal, grinding death metal. Lots of hooks and crunchy guitar work. Overwhelmingly heavy and powerful, this release proves that there's still room for originality in this genre. As a surprise bonus THE GUNS show up for 13 tracks of NEGATIVE GAIN-esque hardcore. A little something for everyone. (NN)
(Dark Empire, PO Box 770213, Lakewood, OH 44107)

BUDD - 2x10"

Australian sludge in a very BORED/MUDHONEY (especially MUDHONEY and in their slower moments the MELVINS) vein, complete with Danny Peters-like drumming and manic wah-wah rave ups. A couple of instances of something other than the riff-happy hair waving going on here, like the cheerful "Gutwrench" and the fucked up riffage and dynamics of "Handle it". I guess these guys haven't forgotten "Superfuzz, Bigmuff;" question is, have we? (HD)
(Ecstatic Peace/Forced Exposure, PO Box 9102, Waltham, MA 02254)

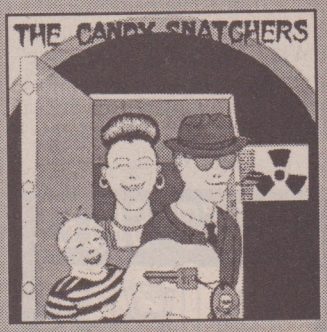
CAFFEINE - "Pizzackdabizzo" EP

Odd driving rock punk, musically tight but with peculiar production. The vocals are a little loud becoming overwhelming at times. Their harmonies work well but I can't quite grasp their lyrics. They seem like they might have been drunk when they wrote them. (MK)
(Magic Chef Records, no address)

THE CAMPUS TRAMPS - "Curves Ahead" CD

Garage-guitar rock from England. Nothing too original, but good anyway. Short songs and catchy riffs. (CK)
(1+2 Records, 601 Gloria Hatsuho, 7-6-5 Nishi-Shinjuku, Shinjuku-Ku, Tokyo 160, JAPAN)

CANDYSNATCHERS/GIMRACK - split EP



THE CANDYSNATCHERS play an odd combination of a sort of quirky (early) OINGO BOINGO type sound combined with a raw DEAD BOYS influence. GIMRACK play straightforward BLITZ-like punk, complete with the fuzzy guitars and the strained vocals. (KK)
(Stiff Pole Records, PO Box 20721, St. Petersburg, FL, 33742)

CANNONS - "Guts and Truth" EP

Sloppy punky riffs, swingin' and singin' with backing vocals. Had I been drunk I'd swear there was an oi band playing. Those wacky gruffs, throw down some good old punk rock thrash. (SM)
(Vulture Records)

CHELSEA - "Traitor's Gate" CD

I can't believe I'm reviewing a new CHELSEA CD! There was a time when these guys and THE CLASH were "it" for me back in the 1800's or so it seems. Although this is no "No Escape" LP, this is a good solid record in the sing-a-long tuneful UK punk rockin' roll vein. The folk direction of more recent releases is nowhere to be found. Old CHELSEA fans will be pleasantly surprised. Which reminds me, Gene October once offered to buy me a beer and me being the straight edge type could only muster up a weak (but proud, mind you) "No Thanks". End of story, nighty nite. (RL)
(Wester Label, Postfach 150231, D-28092 Bremen, GERMANY)

CHISEL - "Sunburn" EP

Melodic emo-ee pop punk a la JAWBOX/J CHURCH with a little more emphasis on crunch. Decent but not overwhelming. (RL)
(Gernblandstein, 305 Haywood Dr., Paramus, NJ 07652)

CHROME-MOLY VIOLETS - "Weather Girls" EP

The b-side is very gothic sounding to me, kinda boring, while the a-side has two power pop cuts, maybe too much DOWN BY LAW/ALL for me. Guess they can't help it because they're from LA. I hope they make up their minds, but here it's like 2 bands for the price of one. (EC)
(Flipside Records)

CONDENSE - "Air" CD/EP

Real heavy rock with punk influences and stop n start tempos from this French band which brought to mind BIG BLACK at times. The arrangements of the songs are quite interesting with metalish guitar fills that don't go on to long. The vocals are in English with "zee" accent that "eees" good. Most of the songs are about life issues such as communication, feelings, and actions taken written in a poetic manner. Good release (MM)
(Pandemonium Records, Philippe Petit, 8 Place Des Marseillaises, 13001 Marseille, FRANCE)

RECORD REVIEWS

THE CREAMERS - "Anything We Damn Please" EP

Hollywood's CREAMERS pay tribute to their influences. Glitter Rock with BOWIE and SWEET, both songs are fun and well done, the ELVIS cover is updated and fun, too. The last influence is called "The Reefer Song," an old FATS WALLER tune. Um, Think about it. (EC)
(Triple X)

LOS CRUDOS - "Las Injusticias Caen Como Pesadillas" EP

CRUDOS are one of the most important bands around today. They mix politics and hardcore with intelligence and anger that is so heartfelt and so pissed off. This is fuel for the revolution. Not to be missed live. (KG)
(Lengua Armada, 2340 W. 24th St, Chicago, IL 60608)

DEATH SIDE - "All is Here Now" EP

The kind of Japanese demolition leaves most of what's known as hardcore in total ruins. Full-on finger flaying guitar solos layered over primal guitar pounding, bone-snapping snare action, monster growling shouts, all fueling unrelenting harshcore assault with speed on these five songs overriding the metal elements. Now that their records are becoming more available, there is no excuse to not check out one of Japan's longstanding best. (KS)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo 164, JAPAN)

DISAFFECT - "Chained To Morality" LP

With at least three (??) releases under their belt, these Scotish folks come back with a danderiffic LP of tunes quite similar to say SEDEITION or PINK TURDS. Lin, the female vocalist (it's mixed male/female), is what definitely helps set this apart and makes it a butt whomping release. (LD)
(Nabate, BP 92 4000 Liege 1, BELGIUM)

DISCLOSE - "Tragedy" LP

Painfully distorted noisy hardcore that is a little like licking the floor at a commercial fast food restaurant. Simplistic lyrics that deal exclusively with war, not that one could easily understand them. Some pretty great moments as one song blends into another distinguishable primarily by bass or drum fills at the beginning and end. Guitar sound similar to that of a belt sander on their studded leathers prevails throughout. (FR)
(Overthrow Records c/o Atsushi Morishita, #301 Maruta-palace, 21-5 Shimoshinshuku, Ichikawa, Chiba, 272-01, JAPAN)

DISCORDANCE AXIS/CAPITALIST CASUALTIES - split EP

Brutal pit bull fights couldn't match the anger in this release. The DISCORDANCE AXIS side sounds like a coffee can being run through a meat grinder. CAPITALIST CASUALTIES turn in another tight, let's fight for what's right 7". Grinding maggots on the meat room floor is the only thing that made me feel better than the disc. (SM)
(2262 Knolls Hills Cr., Santa Rosa, CA 95405)

DISPENSE - "In The Cold Night" CD

Three inches of spastic hardcore ala DISCHARGE!! 8 songs about war and misery, and while many say this style is played out I prefer this over the hardrock that passes as hardcore nowadays. Faster, louder shorter!!!!!! (MA)
(Really Fast, Box 6170, S-102 33 Stockholm, SWEDEN)

DISRUPT - "Deprived" EP

The new installment in the heaviest element on the planet division. These fucks are the masters of sub-guttural growling grind-o-matic. Absolutely cuts through the phlegm in your ears. Way back in 1989, DISRUPT was impaling organized religion. In "Crock-o-Christian", DISRUPT sang "The Bible is nothing but a book crammed full of lies... So send them your money—they are fucking sick, they are scamming pigs..." In "deprived", DISRUPT offer: "In a Third World country, another child is born dying of malnutrition... It could have been avoided if someone had been concerned." This band has excellent politics and they are shrewd enough to include lyric sheets because you can't understand one fucking word they're singing. Grind on, DISRUPT! (BR)
(Relapse Records, PO Box 251, Millersville, PA 17551)

DOOM/EXTINCTION OF MANKIND - split EP

DOOM continue to live up to their deserved reputation—full on hardcore with all the anger and energy one could hope to trap on vinyl. Two originals and a CROW (Japan) cover from the "Eye of the Thrash Guerrilla" LP—amazing shit. E.O.M. turn it up with two tracks—I personally think 'Man Is Blind' is their best song yet, slowly builds steam and busts out with a serious kick. (TM)
(Ecocentric, PO Box 572, 56005 Koblenz, GERMANY)

THE EVIL HOODOO - "Wild Ride" EP

Three songs that would start even the dullest Halloween party. Screaming and overloaded midtempo catchy beats that you can't dance to, no way. Organ and broken distortion pedals set on super-destructo. Wins the award for the most casually fucked spooky band of the year. (FR)
(Mangrove Label, 103/24-18 3 Chrome Kamishakujii, Nerima-ku, Tokyo, JAPAN)

EXCUSE SEVENTEEN - LP

Riot Grrrlpop from Olympia. All the songs have interesting lyrics and tunes. It's a really good album. (MC)
(Atlas, PO Box 7481, Olympia, WA 98507)

F.Y.P. - "Guido, Where Are You" EP

Silly, fuct-up on purpose, crazed-core. 2-chord songs with pissed-off, enraged vocals. (I hate metermaids too) (AI)
(Dieselhead Records, 9349 Greenwell St., Bellflower, CA 90706)

F.Y.P. - "In Complete Crap" CD

You know the poor sound quality you get when you squeeze a lot of time onto a vinyl record? I don't how this band managed to get the same poor sound quality by squeezing over 70 minutes onto this CD, but they did. But this is a fuckin' great record actually. Er, CD I mean. A band that is truly punk without trying to be, like some bands I know. If you think I'm dissing your band, I probably am. Real punkers aren't afraid to laugh at themselves. And at you. The style here is pure '80s but, damn, it's just so good. A comp of previously released stuff. (PC)
($8 ppd: Theologian, 120 Pier Ave., Hermosa Beach, CA 90252)

RECORD REVIEWS

FATAL FEMALES/FARCICAL - split 45

FATAL FEMALES are four women from Sweden who play simple but effective melodic hardcore with a personal lyric bent. FARCICAL, on the flip, bounce from slow and pounding to a puree of grind-o-rama. (LD)
(Elderberry Records, Polstjarnev. 13, 55464 Jonkoping, SWEDEN)

FED UP/ADVICE FOR ADDICTS - spilt 45

FED UP play great, fast, and with hooks up the wazoo. This is one of those bands I'd swear was Canadian, it's so catchy. In fact speaking of Canadians, this has a distinct CURIOUS GEORGE feel to it, fuckin' hot stuff. ADVICE FOR ADDICTS, on the other hand, while pretty decent to listen to, are such blatant SEX PISTOLS rip offs that it's somewhat laughable. Nonetheless, this is still pretty okay. (LD)
(Fearless Records, 20710 Manhattan Pl #132, Torrance, CA 90501)

FIFTEEN - "Buzz" CD

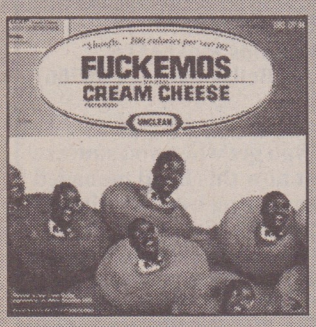
I must admit, I like FIFTEEN better on CD than live and in person. First off, the music is pretty pleasant, well-played, and tight. The guitar player is amazing and reminds me of Jimi Hendrix, and some of their groovier stoner music songs are memorable.I don't think the vocals fit into this type of music - the gruff, Cookie Monster from Sesame Street sound just doesn't blend. Mainly, I guess I'm just not into their pacifist, peace punk, GRATEFUL DEAD attitude, nor the crowd it attracts. But I'll be opened minded enough to say that if you're into the Food Not Bombs, bicycles not cars, emo stuff, then you'll like this. (SB)
(Grass Records, PO Box 800, Rockville, NY 11570)

THE FIGHTERS/WINEPRESS - split EP

THE FIGHTERS are good for one funk-punk/heavy-metal number with lots of funky drum breaks and one heavy metal/emo driver with sad "I still love you" lyrics. WINEPRESS gives us one "I met a cute girl at a punk rock show" yawner and one "Let's run off together and be by ourselves 'cause nobody understands us" laugh riot. Pretty unimpressive on the whole. After two listens to both sides my heartstrings were intact. (CH)
(Rocco Records, 2427 So. 58th Ct., Cicero, IL 60650)

FITZ OF DEPRESSION - "Let's Give it A Twist" LP

I may have missed this boat cuz, well, I've heard good things about FITZ OF DEPRESSION, and, well, this just isn't it. Sounds washed up, rocked out and very well produced. Reminds me of when a good punk band breaks up, grows up, gets back together, scores a record deal, makes it big and, consequently, sucks shit. (KG)
(K, PO Box 7154, Olympia, WA 98507)



FUCK EMOS/CHERUBS - split 45

This is one of those let's target practice 7"er's. Both songs are throw away cover tuneage. But if you don't know about either one of these Texas bands, you're a loser. FUCK EMOS has a sense of humor the size of a cow. Sort of FLIPPER meets the Cookie Monster. I'd like to hear their CD?!?! The CHERUBS do it slow and low. (SM)
(Unclean Records, PO Box 49737, Austin, TX 78765)

FORK - EP

Heavy distortion dirge rock with more drive and melody than most of this type of stuff. These kind of bands seem to have a few things in common: lots of fuzz noise, crazy nonsense song titles, two song EPs, and no lyrics sheets. With angry man vocals and song titles like "Tapeworm Begat Tapeworm" and "Big Meth," who knows what the fuck these guys are saying. "But dude, these guys fuckin' rock!" (MK)
(Medical Records, 61 E. Columbus #102, Phoenix, AZ 85012)

GAIA - "Kick Up Ass" CD

Well, it was worth the wait. One of the all-female Japanese bands from the 'Women's Liberation' comp CD has managed to crank out a full length. Some of the songs here are from that release, but there's tons that aren't as well. As expected, this is amazing hardcore, fast as hell, catchy, energetic—everything that makes some records classics and others forgettable. It's of consistent quality as the godlike comp. If you've heard that, track this down—it won't disappoint. (TM)
(Sunshine Records, no address)

GAUNT - "Turn To Ash/Flying"

Man oh man, ever since I saw GAUNT last year, it's been pure lo-fi love. So of course I just slobbered all over myself when I saw that I was getting this for review. "Turn To Ash" is one of their slower, more melodious tunes that has some good fuzzed out pop thrown in for good measure. On the b-side, "Flying" blares into pure trashed out noise. While this isn't necessarily their best release, it's still better than most of the other stuff that comes down the river. Yow!!! (LD)
(Potential Ashtray, 110 Oxford Rd., High Wycombe Bucks, HP11 2DN, ENGLAND)

GAUNT - " Sob Story" LP

After receiving various warnings from members of the MRR staff regarding this LP "This better get a good review" and " This is Godlike", I was tempted to slag it just out of spite. Unfortunately (or fortunately) I really like this and after all it just wouldn't be very fair. GAUNT have one of the best guitar-bass combos going today. Their songs are upbeat with distorted vocals. The faster songs are the ones I like most and this album has only two slowish, melodic tracks, which are actually the same song "Lies" recorded two different ways (?). GAUNT can rock and this album is great. (CK)
(Thrill Jockey, PO Box 1527 Peter Stuyvesant Stn, New York, NY 10009)

GERM ATTACK - "Wake Me Up" EP

Judging from the band name and cover I was expecting something a little more frantic, but what we have here is melody-laden, repetitive punk that reminded me of JAWBREAKER, or maybe of J CHURCH, or any number of like-minded bands. Competent and catchy at times, but seriously lacking in originality. (JR)
(Happy Bone, Salchendorfer, Weg 2, 13583, Berlin, GERMANY)

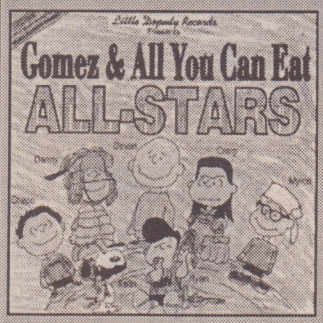
RECORD REVIEWS

GERM ATTACK - "Holocaust" EP

Both sides of this record are different versions of the song "Holocaust", originally done by the British band CRISIS (1977). One version is in German and sounds really scary, with voice effects. The second version is in English and is more rockin' and straight-up. Both are faster and heavier than the CRISIS version and I like 'em a lot. Unusual and beautiful fluorescent orange vinyl with nice printed cover. (JH)
(Happy Bone Records, no address)

GILA MONSTER - "165 All Over" 10"

An eclectic indie pop-ish release that didn't really excite me. This has a couple of songs in the jangly British vein a la early MY BLOODY VALENTINE that were good, but too many tunes were unmemorable and come across as too generic. (RL)
(Behemoth Records, PO Box 27801, Las Vegas, NV 89102)

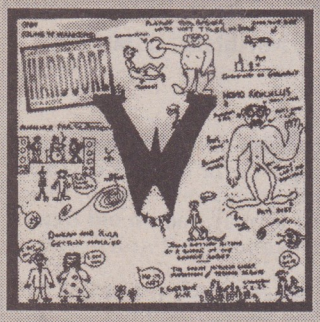


GOMEZ/ALL YOU CAN EAT - split EP

This is indeed a split record; a record of contrast if you will. GOMEZ are right on with very tight, fast, harmony- laden tunes in the vein of the HARD ONS, while ALL YOU CAN EAT are slower, sloppier, looser and (gulp) out of tune (not a crime I know, but...). Not tracks I would voluntarily listen to. To each their own, I suppose. (MH)
(Deputy Records, PO Box 7066, Austin, TX 78713-706)

GRAIN - EP

Could the Tom on this record be Tom from thee great SHAMROCK SHAKES who once played at a party of about 20 people with CRIMPSHRINE (the best show of their whole tour) in Ames and hella kicked booty? Quite possible. If that isn't credentials enough for you, I think maybe the cool, fuzzy slop pop on this here EP should convince you that this little Midwestern college town is worthy of some recognition. The pizza was good too. Pinto! (PC)
(Final Jeopardy, PO Box 8973, Welch Ave. Station, Ames, IA 50014)



GUNS 'N' WANKERS - "Hardcore" EP

This band combines the best of both worlds — blaring, no-nonsense, stop-on-a-farthing HC instrumentals with incessantly catchy vocal choruses, recorded with real bite. What's more, GNW demonstrate remarkable consistency in the songwriting department. Highly recommended. (SS)
(Vital Dirt, UK)

GUNS 'N' WANKERS - "Metal" EP

The WAT TYLER guys take a shot at metal and somehow manage to slip it by Tim. Two of the songs go for ultra-heavy-duty METALLICA type riffing and pull it off rather well. The third track is sorta melodic with funk-metal vocals and should have been skipped. (NN)
(Vital Dirt, UK)

GUNS N' WANKERS - "Pop" EP

Take the pop influences of REO SPEEDWAGON or AIR SUPPLY and rev it up to 150 MPH and you've got this single. Real catchy and fast- something like SNUFF was doing with all those 60's remakes. Great!! (MH)
(Vital Dirt, UK)

GUTTERMOUTH - "Friendly People" LP

From SoCal, this sounds like it could be from Boston for some reason. Mid-tempo thrash punk, not unlike THE FREEZE, with just enough aggression, anger and humor (and not quite enough intelligence) to make it worthwhile. A quick grammar lesson and these guys could be on the road to success. (KK)
(Nitro Records, 7151 Warner Ave #E-736, Huntington Beach, CA, 92647)

H. OILERS - "The Innocent Catholic Combat Waltz" CD

Your basic sprocket wrench here. Take the best of everything and throw it into a blender. Chill. Serve yourself some indie punk, or bottle it and sip it at your own dismay. I'd rather take a beatin with my pants down. (SM)
(Crippled Dick Hot Wax, PO Box 1494, New York, NY 10009)

THE HARRIES - "...And She Called The Harries" LP

Pretty cool packaging, except I don't know what to make of the cover with band members squirming of of a cartoon vagina...yeah, whatever. Anyway, this band goes out of their way to be cute—with high energy melodic song after song about girls, girls, girls. Tuneful but not catchy. (SB)
(Bark and Bite c/o Andreas Föcker, Kolpingstr. 8, D.46325 Borken, GERMANY)

HAVOHEJ - "Dethrone The Son Of God" CD

Biting my lip, I have to admit I like this quite a bit, mostly for the novelty tho. But at the same time I'm wondering why a black-metal band is being allowed review under a) the new policy and b) metal really isn't punk or hardcore no matter what speed it's played at. Speedy with grindy raspy vocals ranting about desecrating God and Jesus in various manners, and although I didn't pay close attention to the grunting (singing) I picked up on lines like "I vomit on god's child" from "Weeping In Heaven" and the spoken word bit at the end of the disc seems to sum up what the guys are all about, none of it holy or divine by a longshot. The picture of Jesus inside the cover with blood coming out of his eyes and mouth is quite amusing, too. Decent conversation piece... (MA)
(Candlelight, PO Box 328, High Wycombe, Bucks, HP 15 6TY, ENGLAND)

HEALTH HAZARD - 10"

Very, very powerful English political hardcore. Tight, full, loud, and fucking angry. The cover folds out into a cool lyrics sheet/poster. With so much of this kind of punk done generically and with a lacking of passion it's inspiring to hear such power and conviction coming from a band like this. With anti-fascist/anti-authoritarian lyrics, the ideas may seem old and sloganisic but they certainly are invigorated with a focused conviction. There's an honest simplicity to all this, a straightforwardness that, lacking in self-consciousness, pisses angrily on the trash heap of pretentious, excessive saynothings. (MK)
(Flat Earth Records, PO Box 169, Bradford BD7 1Y3, UK)

RECORD REVIEWS

HEARSE - "Hot Rod Hearse" EP

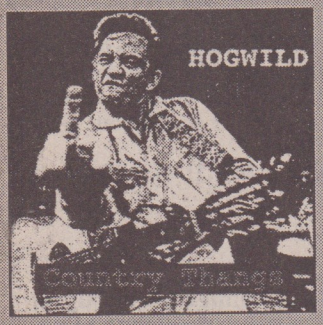
Loosely garage-based heavy handed with Farfisa organ piping above a thumping rhythm section and bellowing vocals. The flip "Tomato Beach" seems to be vaguely inspired by the cheesy horror flick genre. Again plodding and heavy handed. (MH)
(Newark Music Exchange, PO Box 363, Vauxhall, NJ 07088)

HEAVENS TO BETSY - "Direction" EP

If you like screamy girl vocals over a band dominated by a pulsing bass, this may be for you. I think the band is poor, and the vocalist is hard to take for even a short time. (MC)
(Chainsaw, PO Box 1151, Olympia, WA 98507)

HILLSIDE STRANGLERS - "I Am A Bullet" CD

Hey you little puke face crusty punkers! You think you're the shit cause you live in Oakland or NY City, well fuck you! These guys from Detroit have been crankin and surviving since you were just little shits! Lacey and the crew release a devastation of a debut! Four songs noisy, double bass, distorto, Michigan punk. You know it rules, cause we invented the sound. Y'all just try to imitate the Motor City. In-your-face wall of discontent. You truly have to be insane to live in Detroit. These guys are the real thing. (SM)
(44 Caliber Records, 3401 Michigan Ave, Detroit, MI 48216)



HOGWILD - "Country Thangs/ Folsom Prison"

Solid cowpunk with a (welcome) bit of extra grit compared to NINE POUND HAMMER's recordings. B-side is a worthy medley of "Folsom Prison Blues" and the YARDBIRDS arrangement of TINY BRADSHAW's "Train Kept A'Rollin'." (DD)
(Cavity Search Records, PO Box 42246, Portland, OR 97242)

THE HOT CORN GIRLS - "Hot Rod Corn Girl" EP

Little freaky riffs, howlin vocals, a rare pleasure these days. A punky country feel. Closet phenomenon. Three songs sprout through this garden of bliss. A somber and studly package. A combo of CUPID CAR CRASH, GAS HUFFER & ROY ACUFF. (SM)
(Singles Going Everywhere, 49 W. Cliff Dr., Dix Hills, NY 11746)

HUEVOS RANCHEROS - "Go West Young Bee/Girl From N.A.N.A.I.M.O."

Two instrumentals. One punkabillyish surf thang, and one that sounds not unlike their compatriots SHADOWY MEN ON A SHADOWY PLANET. And I tell you, a song has to really sound a lot like SHADOWY MEN ON A SHADOWY PLANET for a reviewer to go out of his way to actually bother to type SHADOWY MEN ON A SHADOWY PLANET this many times. (PC)
(Top Drawer, 1912 Franklin Ave. E., Seattle, WA 98102)

HUEVOS RANCHEROS - "Rockin' in the Henhouse" EP

This is a band I've never been able to enjoy much, owing to the various bad 70s rock influences ("bad" being of course a subjective matter. Their recordings are even less rewarding for me, as they embody the studio slickness that I hold antithetical to rock and roll (once again bear in mind that this is a highly subjective matter and I'm listening to THE STATICS LP with great enjoyment as I scribe this). Much to my surprise, the title cut of this EP wasn't too bad; a hillbilly boogie-influenced number that could be pretty good in the hands of FIREWORKS. Then came the clever heavy metal guitar fills and I might as well have been drinking unexpectedly curdled milk. "Gump Worsley's Lament" might also have afforded me more pleasure if it was performed and produced by someone else. There's also a version of "Raunchy"; it always seems to me that when "musicians" cover an incredibly simple song like "Raunchy" they seem to miss the feeling in their condescension, but maybe that's just me. (DD)
(One Louder Records, PO Box 1NW, Newcastle-Upon-Tyne, NE99, 1NW, UK)

HUMAN ALERT - "Punk Is The Drug" EP

Loose Danish hardcore punk with a sense of humor, at least that's what I gather from the tone of the music and the graphics that accompany the lyric sheet. On the whole this is okay, nothing extraordinary, but the packaging is cool. Songs about cops, nazis, mountain bikes, and lord knows what else. (MA)
(Wicked Witch, PO Box 3835, 1001 AD Amsterdam, HOLLAND)

INSULT TO INJURY - "Hostile Behavior" EP

Definitely not the same group that has a split with MPA this month. Imagine a band as pissed off as SICK OF IT ALL playing at the speed of SUPPRESSION. High-powered, furious hardcore with Mach 5 appeal. Short, fast and loud, easily rating a 10 on the Richter scale. An imperative release for anyone hooked on speed. (NN)
($3 ppd: Will E. Survive, PO Box 2065, Northlake, IL 60164)

JACK O' FIRE - "Wired" EP

Three covers done in the JOF scuzz/blues/wailing harmonica style that they do so well. Including a cover of "12XU" that despite the wailing blues harp, does not sound very bluesy. One more cover of a CRAMPS song, which is okay and an old blues thing (I think). Good for a couple of listens and then it's off to other things. (HD)
(Dishy, 22 Bartlett's Rd. Bedminster, Bristol, BS3 3PL. UK)

JACK OFF JILL - "My Cat" EP

Mid-tempo rock. Vocals range form disgustingly Q-pee doll little girl cute to screams. Lyrics about people with big heads and wanting to fuck a cat. (Not my cat, baby!). (AI)
(Rectum Records, PO Box 490422, Fort Lauderdale, FL 33349-0422)

RECORD REVIEWS

JACK WITH KILLER - "Counter-attack From An Obscure HC" EP

Leaps and bounds from their countless demo tapes, this Japanese band's debut 6-song 7" features jumpy and high-energy thrash a la SYSTEMATIC DEATH or ROSE ROSE that dive bombs in and out of rock parts into brain throttling thrash, with liberal uses of distortion pedals. Best of all, it's a U.S. (!) pressing, and only the last song features those nasally vocals they're famous for! (KS)
(Six Weeks Records, 2262 Knolls Hill Cr., Santa Rosa, CA 95405)

JUGHEAD'S REVENGE/STRUNG OUT - split EP

Wow, this came as a surprise. I'm not familiar with either band, but... They both play punchy mid - '80's hardcore punk with that LA feel, but I hear they're from the area so it's par for the course. Anyways, JUGHEAD'S REVENGE m\remind me at times o f MOTORHEAD with out the edge and a little more rocked out, and STRUNG OUT bring to mind a more amped up YOUTH BRIGADE. (MA)
(Fearless, 20710 Manhattan Pl #132, Torrance, CA 90501)

THE KENT 3 - "Screaming Youth Fantastic" LP

This has Seattle written all over it with that basic, raw, mid-tempo, surfish, no-effects guitar sound. I liked "The Kids Just Want Some Action!" a whole lot and just wished that the rest of the songs were that good. (AI)
(Bag Of Hammers, PO Box 928, Seattle, WA 98111)

KLASSE KRIMINALE - "I Ragazzi Sono Innocenti" LP

Another LP from one of Italy's best known Oi bands. While the music is played well, it seems to lack that certain extra punch or creativity to separate it from most other stuff. Not really that exciting. (KK)
(Twins Records, CP 804, Como 5, 22100 Como, ITALY)

KORT PROSESS - "1994" EP

Absolutely raging stuff outta Oslo, Norway. It's super-heavy brutal HC that has some, admittedly, metal leanings. I have to wonder if they've ever tasted RORSCHACH. Nine songs in eight+ minutes. Cool booklet, too. Their second 7". (KG)
(HeartFirst Records, Florian Helmchen, Böckhstr. 39, 10967 Berlin, GERMANY)

THE KWYET KINGS - "Don't Doubt My Love/Open Up Your Door"

Ripping 60's punk/psych from Norway! This blows doors on 95% of European garage that is being released nowadays. The organ is nice and subtle, the vocals are intelligible, the songs are catchy, and these guys can really harmonize. Ignore the fact that the first few bars of "Open Up.." sound like "Satisfaction" by the ROLLING STONES; it quickly climbs out of it. (CH)
(Weed Records, 4 Rue Savi Carnot, 14000 Caen, FRANCE)

LAMA - CD

A re-issue of this Finnish band's impossible-to-find 1982 15-song debut LP. LAMA laid the groundwork for the Finnish style, with howling vocals over direct yet melodic hardcore, that built upon by the likes of KAAOS, RIISTETYT, APPENDIX, etc. While omitting lyrics, this does include liner notes in English, and is classic stuff, well worth its digital resurrection. Now if only their second LP, and the singles, and..... (KS)
(Stupido Twins, PO Box 301, 00121 Helsinki, FINLAND)

LIE DETECTORS/SMALL CHILDREN DROWNING -split EP

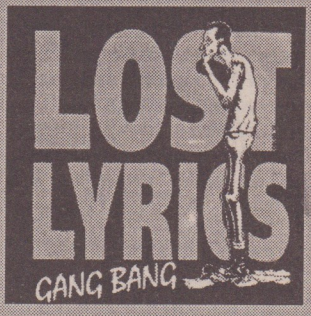
The LIE DETECTORS sing sbout "Eight Years Of Reagan", Ray Davies and Yuppies, and have good snotty vocals and fuzzy guitar. SMALL CHILDREN DROWNING are more of the same, and sound like an outtake from some long-forgotten hardcore comp, but I mean that in the good sense. Gutter production, slap-and-paste cover—all the elements are here. (JR)
(Washington Mall, PO Box 366, Sparkill, NY 10976)

DIE LOKALMATADORE - "Huete ein König" CD

Looking for music to drink beer to? High energy, melodic, German Fun-Punk - if not a little generic, then well-played, full-powered and lighthearted. The burping at the end of each song got on my nerves after awhile, but maybe I possess a weak constitution for such things...points for the anti-nazi T-shirt. (SB)
(Teenage Rebel Records,Gerresheimer Strasse 16, 40211 Düsseldorf, GERMANY)

LOOMIS SLOVAK - "1917-2917 1000 Year Reign Of Terror" EP

OK, the title may be a little too much, but there's some pretty cool stuff here. Loud, noisy guitar stuff with really distorted vocals. You'll never be able to make out the lyrics if you listened to this a million times, but I dare you to try. (CK)
(Youthstrikechord, PO Box 7848, Santa Cruz, CA 95061)



LOST LYRICS - "Gang Bang" EP

A truly different record. Tight, well-produced, power pop punk with a rough edge and a thread of traditional Scottish running through it. Excellent vocals smoothly carry transitions and manage to blend raw lyrics with the rich, pleasant music. Cover of "Daydream Believer". (SB)
(Hulk Records, Eichendorffstr.1, 93051 Regensburg, GERMANY)

THE LUCKY SEVEN - "Loveleavable" CD

Swedish pop punk (sung in English) a la HUSKER DU and SLUDGEWORTH. This is a great CD with some awesome tunes. Maybe this is slanted more towards my tastes, but it's nice to hear a Swedish band that isn't trying to sound exactly like this US band or that one. Send letters to PO Box... (RL)
(Wound Records, Box 193, 612 24 Finspang, SWEDEN)

MAMBO TAXI - "In Love With..." LP

Pure 80's pop! Keyboards, snotty female vocals, and happy lyrics like "I want to marry a serial killer... We'll kill people and eat them..." La la la. A great record for those who are not afraid to admit they like the Valley Girl soundtrack. (PC)
(Clawfist, 231 Portobello Road, London W11 1LT [Hey maybe they should call their label Wiiilt!] ENGLAND)

MAN OR ASTROMAN? - "Captain Holojoy's Space Diner" EP

I once heard these guys described as a "poor man's SHADOWY MEN ...," and while the production might be a little clean for surf music, it should be noted that M.O.A.? delivers one hell of a live show, and that sense of humor comes through on this disk. Goes to show that a big mouth can make or break a band. (MJ)
(Lucky Records, PO Box 4636, Seattle, WA 98104)

RECORD REVIEWS

MELT BANANA - "Hedge Hog" EP

Demented little boogers. Twisted sprocket rock. 6 ugly babies in a garbage disposal, singing their way to the land fill. This disk is fucking weird. GODHEAD SILO fans take note. (SM)
(Channel Music, PO Box 170277, San Francisco, CA 94117-0277)

MEXICAN POWER AUTHORITY/INSULT TO INJURY - split EP

Nine songs is a lot for one side of an EP and M.P.A. don't waste any time. With a progressive rock feel (flute included), it's only appropriate that the vocals have a Geddy Lee (RUSH) quality. They maintain their punkness with some early hardcore musical influences. They even do a Charlie Parker cover. INSULT TO INJURY sound like a sped up, less melodic version of NAKED AGGRESSION. Cool common sense political lyrics and neat layout to go along. (MK)
(Break Even, 2185 Amity Dr., Sidney, BC, V8L 1B7, CANADA)

MILK COW - "Excellent" EP

An odd bit of packaging but a great record nonetheless. Much crunchier than your average Japanese hardcore band, they combine the craziness of LIPCREAM with the moshiness and power of any one of your favorite NYC acts. Unfortunately, one of the three tracks has an annoyingly poppy chorus but the other songs make up for it and hopefully they'll do away with that in the future. (NN)
(Snuffy Smile, c/o HG Fact, 401 Hongoh-M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo 164, JAPAN)

MILLENCOLIN - "Skauch" CD

This is solid competent melodic punk, but these bands really try too hard to sound like popular U.S. bands (i.e. BAD RELIGION, GREEN DAY). Although I guess I can see those bands on regular basis and Swedish folk can't. Do I sense a demand for an OP IVY tribute band? (RL)
(Burning Heart Records, Kolsvagatan 4, 731 33 Koping, SWEDEN)

MINORIA ACTIVA - "Era De Piedra" EP

Fast, tight East Coast style hardcore, mosh parts and all... but fortunately minus the metal damage. Lyrics (in Spanish) deal with unity, skating, anti-violence, etc. Most of the 6 songs are under 2 minutes, and despite their speed they leave room to sing along. (TY)
(Impacto, CC 4658, 1000 Correo Central, Buenos Aires, ARGENTINA)

MOHINDER - "The Mission" EP

Well, the Bay Area's best local continues to crank 'em out. With a mastery of more subtle textures this is their most immediately impressive release - with all of the speed and irregular time changes that they've established as a credo, this is a band who one would be well advised to keep an eye on. Remarkable to watch these guys over the last six months or so. (TM)
(Gravity, PO Box 81332, San Diego, CA 92138)

MOMIDO7 - "Insight" EP

This German band's four songs could've easily slid off any volume of "Bullshit Detector", with expression of emotions and ideas taking precedence over musicianship or technical ability. The first songs on each side are simplistic and soggy in feedback, with a mechanized drum beat and vocals, while the latter tunes are straight punkers with female vocals. (KS)
(Campary Records, Aheitmann Frierich Str. 110, 4000 Dusseldorf, GERMANY)

THE MONO MEN - "Skin And Tonic" LP

My experience with this LP is similar to my experiences with seeing THE MONO MEN live. It starts out pretty cool. Garage rock songs with catchy hooks and all that jazz. However, I start to have recurring bouts of deja vu (Didn't they already do this one?) and then finally my legs give out and I'm no longer able to stand. Fortunately I was sitting down while I listened to this. (CK)
(Estrus)

MONOSHOCK - "Soledad/Striking A Match"

Another record that falls outside my areas of expertise (few as I might feel those to be), being one of those kind of progressive but with "punk" crudeness; an all-boy version of FORD. The B side is kind of like a TWINKEYZ B-side, but the A side is definitely not like a TWINKEYZ A-side. (DD)
(BlackJack Records, 663 10th St, Oakland, CA 94607)

MUKILTEO FAIRIES - "Special Rites" EP

This band sounds nothing like the image of heavenly nymphs their name evokes. Josh's voice angrily screams over intense guitar-heavy hardcore in 30-second bursts. Fantastic lyrics of punk lust, spite and sexual identity are the highlight. A really great record. (JH)
(Kill Rock Stars, 120 NE State #418, Olympia, WA 98501)

MUZZA FIST - "50 Lb. Forehead" CD

A three piece with a tendency to be somewhere between garage level SOUL ASYLUM/SUICIDE COMMANDOS wannabes and some more mainstreamish "rock" bands. Pretty straight forward 3 chord tuneful stuff, not much in the songwriting or the performance that screams "listen." Overall, very okay and obviously done with sincerity and earnestness but sometimes that just isn't enough. (HD)
(Helium, 2941 44th Ave. S., Minneapolis, MN 55406)

NABAT - "Steno And The Stab" LP

This Italian record has good live sound. Steno, of NABAT, the classic Italian oi band, performs some of the best known NABAT songs, backed by the now defunct STAB. He has a great shouter punk voice, and THE STAB supply some harmonies and solid musicianship throughout. Very powerful, with Steno cultivating the audience between songs and encouraging them to sing along. (BR)
(Twin Records, CP 804, Como 5, 22100 Como, ITALY)

NEGATIVE STANCE - "Angels Of Deceit" LP

From Greece comes 12 old English style hardcore songs with a metallic touch. Classic mid-tempo to fast song structure with some moshy parts and lots of guitar solos. The lyrics are sung in Greek (the insert has translations in English), with songs about classic topics done in a dark sort of satanic way with terms that a grindcore band would use. Pretty good and interesting. (FA)
(Genet, PO Box 447, B-9000 Gent 1, BELGIUM)

RECORD REVIEWS

NERVEBREAKERS - "We Want Everything" LP

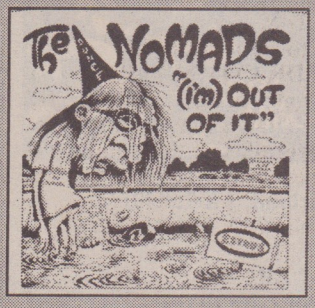
An LP comprised of songs from a 1980 recording session from this legendary Texas band. The obvious question must be: "Was there more to this band than "My Girlfriend Is A Rock"? While that is clearly their best, there are number of other quality songs. Mostly in sort of mellow '77 style (RICHARD HELL, CRAMPS...). (KK)
(Existential Vacuum, 3013 Overton Park E, Ft Worth, TX 76109)

9 VOLT TONGUE - "I Eat Evil" EP

Playing instrument dragging dirge rock, these boys let us know that they wear their instruments low. This stuff sounds like it's tuned down so much that the strings are going to fall off. I think these guys might just be crazy with songs titles like "Foaming Anal Cleaner" and "Evil (like a shovel full of shit)". They even include an insert informing us as to what kind of "gear" they use so that you can replicate this at home. (MK)
($3.50 ppd: Confinement Records Inc, 433#B Bayberry, Grand Rapids, MI 49504)

NO CONSENT - "Generation For Today" EP

Nice, mid-tempo, simplistic, melodic punk. Lyrics are lacking in depth. While subject matter presented is pertinent, it's done with the same ol', "open your eyes, stop the violence, we all live on the land together" and "greed is bad, conformity is bad". Yes, these issues are important, it would be cool to hear it in a more creative way. (SB)
(Naked Aggression Records, PO Box 3102, N. Hollywood, CA 91609)



THE NOMADS - "(I'm) Out Of It/ Fan Club"

Sometimes you just have to wonder what a band was thinking when they decide to cover a song and actually put it on a 45. Such is the case with this. Why "Fan Club"? This version sounds like the DAMNED recorded it on one of their reunion tours. Fortunately the A-side lives up to what I expect from THE NOMADS. A cool basic guitar rock song. It's catchy and I like it. (CK)
(Estrus)

NUBEES - "Crosswalk/Scavenger Hunt For Your Brain"

Punk rock scam or future gold mind? You figure it out. EV records in a bizarre attempt to corner the market on the rarest punk 7" ever put out, released this record in a numbered edition of 45! (Yes, that's five less than 50). One-sided, two songs, a sorta HUGH BEAUMONT EXPERIENCE-ish blast of amateurish lo-fi punk complete with pots and pans percussion. You know you need it, send trade offers now to: (HD)
(Existential Vacuum, 3013 Overton Park E, Ft Worth, TX 76109)

O.H.L. - "Die Auferstehung" CD

This disc is raw full-on hard thrash metal of old school German HC. Reminds me of VERBAL ABUSE and BROKEN BONES but faster and louder still. 19 bail busters crank age. Hold onto your ass and salute! (SM)
(Teenage Rebel, Gerresheimer, Strasse 16, 40211 Düsseldorf, GERMANY)

THE NUTS - "Go Nuts With..." EP

"People just can't talking about the latest musical craze...superhero food music...or the latest, greatest & most popular performers of the genre-THE GO-NUTS." Just spin this thing and you will see the truth, nay, the wisdom, of these words lifted directly from the jacket. Ignore the fact that I know their secret identities; it is a statement of absolute and objective "fact" that these goofballs achieve new heights (or is that depths?) in the ongoing sweepstakes of superlative stupidity and rampant ridiculousness (yes, they actually play in front of pseudo-jaded college rock crowds wearing superhero outfits). As an added bonus, their music is actually good (not that it needs to be); just check out the ripping surf, I mean snack, instro "Flight of the Go-Nuts." (DD)
(Estrus, PO Box 2125, Bellingham, WA 98227)

OBLIVION - "Stop Thief" LP

Tuneful pop punk that sounds like a cross between SCREECHING WEASEL and CRIMPSHRINE. A good LP if you're into this stuff with strong tunes thru and thru. (RL)
(Johanns Face Records, PO Box 479-164, Chicago, IL 60647)

OLD BULL'S NEEDLE - "Sidewalks Look The Same" EP

Zzzzzzzzz....Wha?..... Huh.... Oh yeah, sorry I fell asleep. Gimme a minute to wake up. Okay, this is slower than hell, and I mean slow punk rock (emphasis on the rock part) and shit kicker lyrics. Definite winner for the almighty hammer treatment. (MA)
(Blue Collar Records, PO Box 18762, Denver, CO 80218)

ONWARD - "In A Different Place" CD

Hmmm... I still haven't decided how I feel about this. Part of me really likes this while at the same time I find it uneventful. Straight-edge hardcore (pre-metal), almost a little too American in sound, from Europe with a mid tempo. Not bad, but not that exciting. Also, just so you know, the drummer is Krishna, you decide where to go from there.... (MA)
(Crucial Response Records, Kaiserfeld 98, 46047 Oberhausen, GERMANY)

THE OTHERS - "Lost In Time" LP

First full length release from this 60s garage band hailing from the Rome hills. I know how hard is to establish a music scene there, so I gotta give them credit for this release, I just wish it was more hard-edged. "It's A Nightmare" is a killer tune anyway. Viva il beat Italiano! (EC)
(Misty Lane c/o Del Pozzo, Via Pascucci 66, Rome 00168, ITALY)

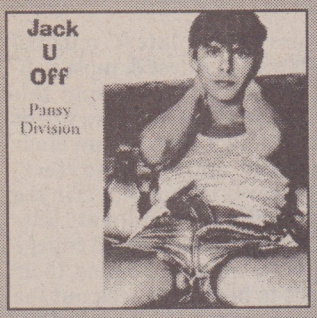
OUT COLD - "Lost Cause" EP

Solid yet generic four-chord punk with bad, bad vocals. In fact, let me go on about the vocals saying that there is screaming in all the wrong places that dosen't fit with the music and eventually seems unfeeling. I actually liked two of the six songs though and I'll probably play it again later tonight at home while smoking a cigarette. (FR)
(Fudgeworthy Records, 8 Stevin Dr, Woburn, MA 01810)

PAISLEY ZIPPER BAND - "Hey Joe/Roadrunner"

Their version of the oft-covered "Hey Joe" is a great, ranting slice of trashy '60s punk backed by a band that just flails away; the tune on the flip is almost as good. Recommended. (SS)
(Get Hip, P O Box 666, Canonsburg, PA 15317)

RECORD REVIEWS



PANSY DIVISION - "Jack U Off / Strip U Down" 45

Catchy, melodic punk with harmonious vocals set the mood for lyrics like, "Lookin' for somewhere to go, can't find no movie show, we can go in the back and I can jack you off...". Someone has the guts to sing about hot sex, and this is it! The most provocative, sexually explicit queer lyrics by a band ever. As far as I'm concerned, they can do no wrong... (SB)
(Empty Records, PO Box 12034, Seattle, WA 98102)

PEECHEES - "Cup of Glory" EP

Here's some in-your-face, snot-nosed punk rock, raw as hell, packaged in a great miniature Peechee folder. The music's okay (though not especially memorable), but the packaging is brilliant. (SS)
(Kill Rock Stars, 120 NE State Street #418, Olympia WA 98501)

PINEAL VENTANA - "Stagnancy is Revolting" EP

The 1st song starts off as a blatant BIKINI KILL rip-off (1st song demo tape), then it speeds up. "Pathfinder" goes in its own direction, faster, weirder. Rhythmic gitter, girl-screeches etc. (AI)
(PO Box 55138, Atlanta, GA 30308-0138)

PINHEAD GUNPOWDER - "Jump Salty" CD

So I guess you call this a Bay Area all-star extravaganza since members are from bands such as MONSULA, FUEL, CRIMPSHRINE, and SWEET CHILDREN. Here are all the tracks from their two 7"s, as well as various comps. A decidedly East Bay sound (that sort of used to mean *something*), catchy punk, that knows how to get itself stuck in yer craw. One of the better things to come from this label of late. (LD)
(Lookout)

POISON IDEA - "Dysfunctional Songs For Codependent Addicts" CD

The "Getting The Fear" 12", most of the "Filthkick" EP, a B-side or two, a remix, and five live tracks. The recording on the live stuff isn't spectacular but it does have a lot of bite. Serves as a decent but quick overview of the band's material. (NN)
(Tim Kerr Records, PO Box 42423, Portland, OR 97242)

THE PRIMATE 5 - "She Cleans House" EP

This ain't bad, it just ain't good. It's just somewhere there in the middle. THE PRIMATE 5 are basically just a third rate upbeat '60's style band, not much more. *I'm sorry, I'm just getting bored with reviewing all the 60's revivalist bands!! They're all starting to sound the same!!!* There's no real danger in any of this shit. It's too goody-two-shoes. After seeing the MAKERS live, it just seems to make everybody else in this genre seem so dull. (SW)
(Rat City, 221 SW 153 St #230, Seattle, WA 98166)

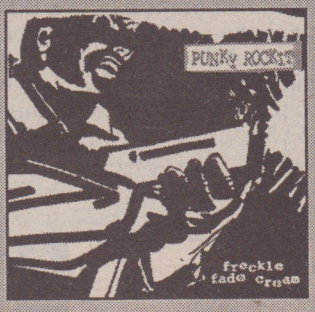
PUNCHBUGGY - "All Nite Christian Rollerskate" CD

Guitar driven pop with good harmonies and vocals that sometimes get lost in the mix. I wouldn't be surprised to hear them on "modern rock" radio, but I also wouldn't be surprised to see Ray Lujan at one of their shows. (PC)
(En Guard, 2230A Coursal St., Montreal PQ, H3J 1C5 CANADA)

PUBLIC TOYS - "Drei Akorde Für Fortuna" EP

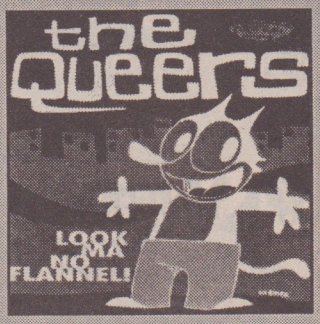
From the city that brought us DIE TOTENHOSEN and the influence is obvious. German funny-punk at its best: mid-tempo and catchy, with beer hall vocals and a RAMONES cover. What more could you ask for? (KK)
(Teenage Rebel Records, Gerresheimer Str. 16, 40211 Düsseldorf, GERMANY)

PUNKY ROCKIT - "Freckle Fade Cream" EP



Minus the "YIT" this band has the words Punk Rock in its name. This speaks rather highly of them and is pretty accurate with five nice punky songs that pop and catch along and drag you back to a time and place (like perhaps the East Bay in 1989) when things were perhaps a bit fresher. Definitely a record that tugs at the old heart strings (sniff, sniff). Bad parts include a Morrissey lyric or three and slow boring part trying to make social commentary. My only regret is that I don't get a copy for myself and will probably have to send off for one of these and a T-shirt of theirs. (F)
(Atomicfireball Records, 2011 NE 47th, Portland, OR 97213)

THE QUEERS - "Look Ma No Flannel" EP



This record sorta reminds me of that old AUTHORITIES 7", without the politics, 'cause its three-chord fast and fun. I think it's mostly the gitter that does it. This 7" has got the old singer Wimpy on it and some songs that were written (but not recorded) like 10 years ago. This will get U up thrashing in the pit (I think see a little bit of flannel flashing there!) (AI)
(Clearview Records, 2157 Pueblo, Garland, TX 75040)

RADIOACTIVE LUNCH - "Chubbo" EP

This kicks off with a sample from the movie "Warriors" where the guy clicks the bottles... Didn't TWISTED SISTER do the same? Ebullition style hardcore, kind of reminds me of a heavier MOHINDER. Lyrically I have no idea what they're about, but they do have the right idea about songs, short and quick. More bands should do the same. Fuck, this is good.... (MA)
(1211 Beach Park Blvd., Foster City, CA 94404)

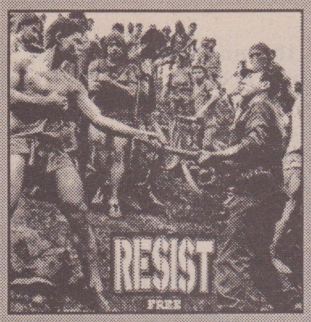
RAOOUL/SKINNED TEEN - split LP

RAOOUL is fun east-bay jail-bait-core with screechy girl vocals. SKINNED TEEN is some really original, kool shit that could only come from England. Minimal insturments all over the place and rad British vocals (sigh). No bollocks. (AI)
(Lookout)

RASPBERRY - "My Brother Pat" EP

Up-tempo melodic music with an emo energy, catchy parts, and plenty of harmonies. The singing and songwriting are first rate on all 3 songs. A promising debut. (MC)
(PO Box 4066, Moscow, ID 83843)

RECORD REVIEWS



RESIST - "Free" EP

Portland punks show up on a Polish single? No unreleased tracks with the exception of "Get Ahead," recorded live in Italy. For the uninundated, they were one of the best U.S. political punk bands in the late eighties/early nineties—great stuff then, we'll see how it stands the test of time. (TM)
(Pawel Rzoska, Dywizjonu 303 15B/3, 80-462 Gdansk, POLAND)

RIOT/CLONE - "Dead, But Not Forgotten" 3xEP

A swell new package from Andy Chapman in London. Besides their 3 EPs, Dave Floyd from RIOT/CLONE documents the entire existence of his band in a 72 page accompanying book that includes lyrics, live dates. newspaper reviews, interviews, essays, history, and, whew.... "all you wanted to know." From their conception in 1979, RIOT/CLONE expressed deep concern for the oppressed peoples of the world. In 1981's "H-Block", RIOT/CLONE laments Thatcher's treatment of prisoners. In 1982's "Bottled Oi", they lambast the skinheads for violent behavior stemming from too much drink. In 1983, RIOT/CLONE asks "Do you have to eat me?" with cute little pigs on the jacket, complete with plaintive gazes. The pop-punk anarcho music is consistently good, but the lyrical content is more powerful than the guitars are. An essential package if you want to glean every tidbit of info from this band. (BR)
(Andy Chapman, 25 Blenheim Rd, London W4 10B, UK)

ROSE ROSE - "Bemire" CD

While not descending into hyper-thrash F.O.D.-style shredded music like some of their earlier releases, this sixth LP still deals 15 mean songs of spastic and rocking metal-core. Layered with their trademark caustic vocals with lyrics that emphasize individuality in Japan's structured society, intensity comes from the oddly translated lyrics and tense rock parts that break to fast (but not blistering) hardcore. Solid- as always! (KS)
(Pestilential Mental Activity Records, 5-38-3 Maebarahigashi, Funabashi-shi, Chiba 274, JAPAN)

RUGRAT - "Rhubarb" EP

Melodic hook-punk from the UK that reminds me very much of SNUFF. Good singalong hooks and big chunkin' guitars,well played with just the right balance of aggroness and tunefulness. A good record this! (HD)
(Rugger Bugger Discs, UK)

SATAN'S CHEERLEADERS - "Infinity" CD

A compilation CD of SC's 45s along with some previously unreleased recordings. Songs on this vary from twangy slide lap guitar stuff to jazzy numbers to surfs tunes. Lots of covers on here too: HANK WILLIAMS, 13th FLOOR ELEVATORS and LEE HAZELWOOD to name a few. The concept? Got me. Interesting nonetheless. (CK)
(Sympathy)

SCHLEPROCK - "Something Like That" EP

Upbeat emo-influenced punk with metal guitar solos and a singer who sounds like Leonard from the DICKIES, though I doubt that's his intention. The lyrics are heavily laden with bitter recriminations and self pity, veering closely towards whininess. (JR)
(Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701)

LA SECTA - "Kill A Cop/(We Get What) We Deserve"

This bands been kind of hit-and-miss with me, but this one's dead-on. Great '77 style punk rock from Spain (sung in English) that gives even the mighty HUMPERS a run for their money. This band even went so far as to obtain the famous Oriental tiger jacket off Iggy Pop's "Raw Power" album, so you know where their heart is. (How they got it from Long Gone John, though, or what's John doing with it in the first place is anybody's guess.) Keep this one next to the Elephant Man's bones! (MJ)
(Yep! Records, PO Box 148, Hove, BN3 3DQ, UK)

THE SGEURVRETERS - EP

This Dutch quartet oozes out some fairly greasy "trash and blues" (or is that "thrash and blues"?) which is tighter than JACK O' FIRE but not as rousing as THE GUN CLUB's first LP. My fondness for the Q65 (one of the few bands to ever give THE PRETTY THINGS an extended run for their money) makes me favorably predisposed towards a Dutch accent tackling this sort of material, but the singer sounds a little unsure at times; with some more whooping and hollering, these boys could be kings. I'll even forgive them for covering ROCKIN' SIDNEY's "(She's My) Morning Coffee" before THE HIGHLANDER TWOS ever had a chance to play it live (once again demonstrating the shameless self-promotion for which MRR writers are justly famed). (DD)
(Jacaranda Records, PO Box 10015, 1001 EA Amsterdam, HOLLAND)

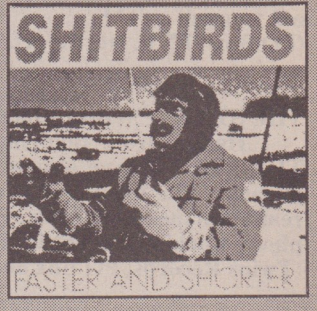
SHAGGY HOUND - "Ohio" EP

Fast and accomplished French punk. No slow filler parts—all energetic pissed off punk. Witness the lyrics of "Just Fuck": "Mum says have a job; it's not easy when you spend your night drinking, fucking, and waiting for nothing." This punk music is raw and gouging, but still has some melodies and James Williamson type proficient guitar work. A combination of good influences as disparate as Detroit and Los Angeles. Listen to this and you will concur. (BR)
(Panx, BP 5058, 31033 Toulouse cedex, FRANCE)

THE SHAVEN - "Poison Wax" EP

You know how sometimes a band will mask its shittyness with affected tounge-in-cheek attitudes and obtuse, silly lyrics so that if you say you don't like them they can say that you "just don't get it"? I don't care: this fucking band sucks. The worst whiny vocals, the most generic chunky guitar, the most half-assed harmonies, and inane lyrics like "This one goes out to all you fuckin' dorks/ who like to rock and like to show your forks." combine for a real stinker. *Rock*? Indeed. It sounds pretty cool at 33rpm, though. (CH)
(Empty Records)

SHITBIRDS - "Faster And Shorter/ Unterschall" 5"



Another charming amateur-ish release from these folks. Sloppy, poppy garage rock-n-roll a la SHONEN KNIFE. One of those bands that wants to be punk but just can't play good enough. That's a compliment! (RL)
(Sympathy)

RECORD REVIEWS

SHITBIRDS - "Faster And Shorter/Unterschall" 5"

Look out all you record collectors, this one's fer you! A five inch single!! *Wow!!* Typical fucking piece of shit Sympathy novelty item complete with two so-so tunes that clock in at about 30 seconds. *Limited edition!!! Rare!! Fer collectors only!!!* Everybody, jump into the Sympathy catalog now!! Long Gone John is even cornering the 10 inch market. Attention all bands!!! Spread yerselfs thin now!!! You may never get a better chance! Send John yer phone number today!! (SW)
(Sympathy)

SHOP CLASS SQUARES/DUKE GALAXY & THE PIPELINERS - split EP

An unlikely combination. SHOP CLASS SQUARES are simple, punchy hardcore without any excess frills and the usual irreverant/irrelevant lyrics. DUKE GALAXY, however, is the polar opposite, a cleanly-produced surf band. They do a sloppy cover of "Sleepwalk", as well as a shorter Henry Mancini-inspired number. (JR)
(Trashcan, PO Box 40223, Rochester, NY 14604)

SIEGE - "Drop Dead" CD

The oft booted demo and comp tracks from the band credited with starting the grindcore movement. Vastly superior to any of the illegitimate releases, the sound on this is simply amazing and we finally get a look at the lyrics. Fast, loud, angry, and well worth the money. Ten years after their recording these songs still rage. (NN)
(Relapse, PO Box 251, Millersville, PA 17551)

SLEEPASAURUS - "Stood Down" EP

Basic under-produced power pop punk. Not bad but kinda gets stuck in the middle of not being pop enough (i.e. no harmonies) and not being heavy enough for basic punk. But has its charm nonetheless. (RL)
(Mother Box Records, 60 Denton Ave., E Rockaway, NY 11518)

THE SMEARS - "Love Is For Suckers" CD

THE SMEARS are back in full length. It's basic chop and punk shop, this disc is full of venom about relationships, partying and girls who can't sing. THE SMEARS do it to me. Full on emotion and rock and roll. The right mix of humor and talent. Play this one while target practicing in your little sisters underwear. (SM)
(Cargo Records)

SOUND BITE HOUSE/NEGATIVE REACTION - split EP

While I've always been fascinated by SOUND BITE HOUSE's practice of giving their records away free through a phone call, I'm beginning to understand the theory. While this isn't bad in any describable way, it's just so appallingly mediocre that giving it away is the only certain way to rid yourself of the entire pressing. You've certainly got nothing to loose to check it out yourself... (TM)
(PO Box 912, E. Northport, NY 11731)

THE STAB - "Nessun Ribelle..." LP

Hailing from Bologna, home of the legendary NABAT, THE STAB deliver a good punk 77/pop punk album. You'll probably like this too if you're into this stuff, but they didn't really win me over because I can understand the lyrics and their phony working class attitudes sound so pathetic to me. (EC)
(Twins Records, PO Box 804, Como 22100, ITALY)

THE STAB - LP

I liked this album for the first 10 minutes of my initial listening, mainly because THE STAB play decently tuneful sweeping style music with slight pop overtones, tho sometimes it edged totally into pop territory. The reason it didn't hold my attention for too long is the lack of energy, as well as the absence of catchy choruses and exciting song structure. It does make good toe-tappng background music for household work or parties but not for inspiration or music for pleasure. The thin production did not help matters either. (EY)
(Dim Records, PO Box 1718, 8630 Coburg, GERMANY)

STAND UP - "The Soundtrack Of Experience" CD

The background behind this CD is pretty sad in that it's a posthumous release as two members of this band were killed in a car accident last year. This is a decent mix of hardcore and emo with personal type lyrics. (LD)
(CI Records, 154 Wilson Dr, Lancaster, PA 17603)

THE STATICS - "Rat City" LP

The record we've all been waiting for, of course. 12 solid songs from this Seattle-based 3 piece hoot, with plenty of rough edges and fun. "Do the Russel Quan" is the standout track with genius lyrics like: "Jump up and down, baby all night long...do the Russel Quan." A bona fide must for your turntable. (CH)
(Rip Off Records, 581 Maple Ave., San Bruno, CA 94066)

STRYCHNINE & THE RAT TRAPS/WESTON - split 45

A good split here with STRYCHNINE... cranking out a poppy tune and an old school punk dittie. Both decent. And WESTON, who I think is one great unknown punk pop band via their other releases, delivers another catchy punk pop tune. (RL)
(FOE, PO Box 4, Bethlehem, PA 18016)

SUBVERT - "Madness Must End" EP

Reissue of their debut single from 1988. I've never really understood why they never received the respect that they deserved. Without a doubt, this and their LP were two of the better US political thrash records from the late eighties, but for whatever reason it seems that they were never given the attention they deserve. (TM)
(Heart First, Bockhstr. 39, 10967 Berlin, GERMANY)

SURFIN TURNIPS - "If In Doubt" EP

Funny punk straight out of the UK garage, the SURFIN TURNIPS rock pretty hard and punk out on their debut platter. I sorta classify these TURNIPS in the "we can't play to well, but we'll make up for it with an energetic performance" category, and they definitely do make up for what they lack in talent and production with fun and energy. I especially liked their theme song: "We are the SURFIN TURNIPS" as well their other beach song "Surf Heat". Get this cuz it's not half bad, or get it for the great (?) sleeve. (EY)
(Rampant Sausage Records, 45 Robin Way, Chipping Sodbury, Bristol, BS17 6JW, UK)

RECORD REVIEWS

SVART SNO - "Besser Wisser" CD

Sturdy hardcore again fills their second long player, with hoarse yelps spilling stream-of-consciousness lyrics over precision musicianship that bends and breaks and picks up melody as it speeds along. While the very clean recording works against the material by making all parts of the recording too distinct and free of distortion, the songs are strong and determinedly speed along quickly so that things are kept powerfully intact. (KS)
(Really Fast Records, Box 6170, S-102 33 Stockholm, SWEDEN)

THE SWINGIN' NECKBREAKERS - "You Better Dig It/Come On And Sing"

Basically, this is just some good time rock'n'roll. Mr. Ian McLean sez it sounds like the A-BONES minus the sax. I guess that's the best description. Other than that, it just ain't that exciting. (SW)
(Screaming Apple, Dustemichstr. 14, 50939 Koln, GERMANY)

TEENGENERATE - "Savage" 10"

Yee-haw! If you haven't seen TEENGENERATE at one of their many recent shows in the States you've missed out, and must get this record to make up for your lameness. This Japanese foursome is so action-packed that their music appeals to just about everyone I know, and comes across great on vinyl. I *promise* you'll like it. This particular record is unfortunately slightly poorly recorded, and it sounds like there's a fuzzball on the needle for most of the 8 songs. But buy it anyway so they can get more money and then come back over here so that we can go see them again. It's cheaper than airfare to Japan. (CH)
(Sympathy)

TEMPER TANTRUM - EP

Can you believe it? I actually got two (count 'em!) non-pop-punk records to review this month. Well this band is a mystery. At first they sound like DAG NASTY but then turn it into this singy, upbeat three-chord punk rock with interesting (some dumb and sappy, some neat story telling and some completely obtuse) lyrics. Original? I don't know, but, hey it's quite good. (And my copy smells like perfume!) (PC)
(Wooden Blue Records? Barzella Records? no address)

TERROGRUPPE - "Fick Party 2000" EP

I heard that NOFX was very big in Germany, so this record could be condsidered fallout of that trend. Tight as hell playing, with a melodic edge. If this band was from the U.S. they'd probably be on Epitaph. (EY)
(Teenage Rebel Rec., Gerresheimer Str. 16, 40211 Düsseldorf, GERMANY)

TEXASS - "Chanel #5" EP

Two-thirds of this sounds like some really great early '80s L.A. punk, but the title track sounds pretty typical of one of those "modern punk" bands I've been hearing a lot about lately — the singer even sounds like Joe King on that number. Fortunately, though, "Chanel #5" is the exception, as the rest of this disk is definitely of the raw and alive variety. Great! (MJ)
(IFA Records)

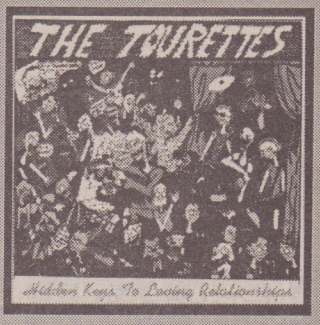
3RD STATEMENT - "Showtime" EP

NYC style hardcore from Germany, at times reminding me of KILLING TIME but with more metallic riffs and lots of double bass drums. While I do like the music, the lyrics are kind of simplistic in a generic way. (FA)
(Happy Bone, Gorgasring 47, 13599 Berlin, GERMANY)

TOLBIAC - "Et Ils Passaient" EP

Once an oi band (TOLBIAC'S TOAD), after a decade they have become an alternative rock. Production sounds $2,000/hr, tempo is mid, lyrics are in French, and I'm surprised not to find a keyboard player on here. Not punk. (KG)
(P. Boisseau, 6, Rue André Maurois, 87350 Panazol, FRANCE)

THE TOURETTES - "Hidden Keys To Loving Relationships" EP



If you enjoy non-stop midtempo dissonant spoken/growled unintelligible vocals over modest guitar and bass lines with minimal distinction between verse and chorus parts you'll love the TOURETTES. This all-girl band hailing from the East Bay performs nothing memorable, but I do like the amusing girls-will-be-boys spoken intro thing. (JH)
(Lookout! Records, PO Box 11374, Berkeley, CA 94712)

TRAVIS CUT - "Waking Hours" EP

Driving pop with a good catchy A-side and a mostly instrumental, mostly not catchy B-side. (PC)
(Incoming, 2 The Hides, Harlow, Essex, CM20 3QI, ENGLAND)

TRIBE 8 - "Allen's Mom" EP

First off, let me mention the front cover photo since it just looks so darned good. TRIBE 8's 2nd solo 7" and everything you'd expect from this fearsome fivesome is included: raunchy punk rock with great lyrics. "Chickenshit" on the A-side is one of their catchiest to date. (LD)
(Outpunk, PO Box 17501, San Francisco, CA 94117)

TROMATISM - "Je ne..." EP

This band effectively updates the METAL URBAIN sound with a pounding drum machine, hard guitars, and some decent melodies, all of it peppered with a decided political sensibility. Everything here is uniformly solid, and for me, a reassuring evolution of the French punk style. Very good. (SS)
(Ape Records, La Vallèe des Bernards, 37370 Saint-Paterns-Racan, FRANCE)

RECORD REVIEWS

TRUSTY - "The Paul Years (1989-1991)" CD

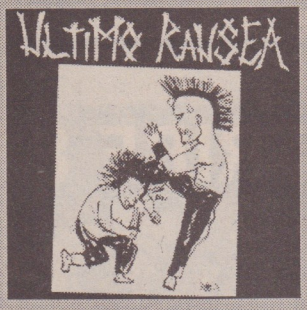
25 unrelenting songs. Blandness can sum this up. The drummer is out of time - the music is simplistic, straight-edge sounding hardcore with preachy lyrics. I'm not sure why this retrospective had to be put on CD, but for you TRUSTY fans, it'll be a bargain, with 25 songs packed on to one CD. (SB)
(Truant Records, PO Box 42185, Memphis, TN 38104)

TUNSTIN GAT - "Love Song" EP

TUNSTIN GAT are like FIFTEEN but better, faster, melodic, happy and loose, with gruff adolescent boy vocals. Kinda makes me wish I was a teen again. My favorite of the five songs: the oddball, dour "Twice", a mostly instrumental number with alternating slow and faster parts. (JH)
(702 Records, PO Box 12756, Reno, NV 89510)

TWEEZER - "Piece of Freak" EP

A good 7". A weird 7". It's heavy in like a Chicago or Touch & Go sort of way. I taste lots of SCRATCH ACID here. That's a good thing. (KG)
(Spitting Records, 427 Sinclair Ave. NE, Atlanta, GA 30307)



ULTIMO RAUSEA/EXCRETION - split EP

EXCRETION a two-piece from Austria, playfully experiment in 9 songs by adding music to the grind formula while still retaining song titles like "Feet First Through The Grinder" and also managing to dish out a couple speedy hardcore jaunts with MAN IS THE BASTARD-style vocal trade-offs. ULTIMO RAUSEA from Japan compliment with an intense three bursts of no-let-up-warp-speed thrashing, similar to F.V.K. or SYSTEMATIC DEATH, with completely insane shrieking vocals. (KS)
(Ecocentric Records, PO Box 572, 56005 Koblenz, GERMANY)

UNSEEN - "Youth Hole" EP

Lo-fi, simplistic pop rock. The kind of music that's perfect for early mornings during a camping trip. Capable of making you feel good and bad at the same time. Cool. (CK)
(Slampt, 10 Meldontce Heaton, Newcastle Upon Tyne, NE65XP, UK)

VANILLA - "In This Case" EP

Whoa!! Where did this come from?! This is great!!! Catchy rhythmic hardcore with quick short melodic breaks with a dark atmospheric feel and then back to raw vocals and pounding music, and the lyrics are in a personal vein. I can't get over how great this is. I could say this is already one of my favorite records, I know that's going far, but hey, this record is so amazing. Damn... Features members of IVICH for those interested. (MA)
($5.00 ppd: Laisssez-Nous Jover c/o Norbert Choma, Rue de Bouganville, 86280, Saint Benoit, FRANCE)

VEIN - "Drinkin', Drugin', And Drivin' EP

This record screams out: "We're punk as fuck, and we don't give a shit". Tim Yo said one of their songs ("Crimes") sounds like S.F.'s classic punk band, THE LEWD and I tend to agree with him on that observation. Mean sounding, mid-tempo punk shit with a slight 60's influence; lyrics in the vein of the DWARVES or maybe early GG. I'd probably lock the door to my liquor cabinet if these guys came to my town. Good stuff, for sure. (EY)
(Rectal Records, PO Box 210322, Woodhaven, NY 11421-0322)

VENEREA - "Hullabaloo" CD

A short but excellent CD which gives me new faith in the home country of thrash pop legends ASTA KASK. This band's sound is reminiscent of the UNDERTONES, RAMONES and, well you get the picture. The lyrics are fun too. Buy this, you sappy wimpy punk you. (PC)
(Brööl Records, Skogvaktareg. 1, 602 12 Norrköping, SWEDEN)

VERMIN FROM VENUS - "Push and Shove" CD

Smart ass frat boy rock. Perrrty straight forward rock and roll. How did this one penetrate the wall of punk here at MRR, maybe it was their feeble attempt at a SEX PISTOLS cover. These boys are infatuated with submissive women. Pretty basic, pretty boring, pretty macho, pretty humorous. I am giggling like the little queer I am. (SM)
(Behemoth, PO Box 27801, Las Vegas, NV 89102)

WAKE OOLOO - "Hear No Evil" CD

WAKE OOLOO is a 4 piece band featuring Glen Mercer and Dave Weckerman ex-members of the FEELIES. The FEELIES were a great band from N.J. who played melodic 2 and 3 chord songs at amphetamine like tempos with cool TELEVISION/V.U. like guitar parts. They didn't really have to change the name of the band as this CD carries on that tradition sounding a bit rawer & faster than later FEELIES material. The songs are strong with tasteful playing through out. Excellent release. (MM)
(Pravda Records, 3823 North Southport, Chicago, IL 60613)

WARCOLLAPSE/EXTINCTION OF MANKIND - split EP

With band titles like those, most people would be able to stake a pretty good guess as to what they're looking at. E.O.M. win the battle of the sides here—three raging tracks that stay pretty basic, but not at the expense of being boring or predictable. WARCOLLAPSE start out slow—first song didn't knock me over, but the second track was faster and more energetic. Good record. (TM)
(Elderberry Records, Polstjarnev. 13, 55464 Jonkoping, SWEDEN)

WHIRLYBIRD - EP

I like the first tune, "Nine Lives" even though it sounds like a lot of other songs (songs I like, so it's okay), but I'm afraid this genre is just becoming too tiresome. "What genre?" you ask? This mid-tempo pop-punk thing. Maybe I'm getting jaded or maybe bands need to try something new. Sorry to take it out on this record but, well, I had to say it for the sake of (Insert RAMONES' "She Belongs to Me" here) democracy and the good of the punk rock scene. Thank you and good night. (PC)
(Whirled Records, PO Box 5431, Richmond, VA 23220)

RECORD REVIEWS

YACOPSAE - "Krank Ist Normal" EP
A two-man grind-fest that can't help but call to mind images of SATANIC MALFUNCTIONS. A rip-roaring trip through 21 tracks (including two pseudo-covers) with a surprisingly full sound for such a small ensemble. (NN)
(Rodel c/o Keule Sternkicker, Allmendeweg 89, 13509 Berlin, GERMANY)

YAGE - "Passion Kashmir" 10"
This is primarily overwrought, technically banal art crap. What a disappointment, knowing that Kent Steedmen of the godlike CELIBATE RIFLES is so bored he's playing this drek. Two brothers from A-10 out of Italy also contribute to this mealy-mouthed hodgepodge of college experimental cross-cultural drivel. Avoid. (BR)
(Ima Hit, PO Box 407, New Plymouth, NEW ZEALAND)

YOUNG FRESH FELLOWS - "Gorilla Time" EP
"Gorilla Theme" is a weird blend of pseudo-rapped lyrics set to reverb-laden surfy guitar while the flip "Mo' Gorila" is a CRAMPS-ish romp that's much more inspired and goofy. (MH)
(Telestar Records, PO Box 1123, Hoboken, NJ 07030)

YOUNG FRESH FELLOWS - "Temptation On Saturday" 10"
A miscellaneous collection of tracks from the FELLOWS includes several covers. It's representative of their bar band pop, and it's mostly pretty good. (MC)
(Munster, PO Box 18107, Madrid 28080, SPAIN)

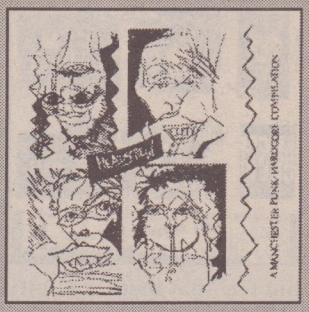
ZEKE - "Holley 750" EP
These pesky punks have copped a page out of the SUPER-SUCKERS drunk-punk songbook. Even with Kurt Bloch producing, the sloppy car songs/beer songs dual theme triumphs. Probably fun live if you're heated properly. Zack STATICS recommends. (BR)
(IFA Records, 607 Eastlake, Seattle, WA 98109)

ZOINKS!/NARCISSISTIC FREDS - split EP
NARCISSISTIC FREDS rule this record with midtempo straightforward punk and a garagey guitar sound. ZOINKS! plays two similar songs sounding like a slow GREEN DAY. (JH)
(Satan's Pimp Records, 1229 Ralston St. Reno, NV 89507)

ZYGOTE - "Wind of Knives" CD
As most are probably aware of, this is the post-AMEBIX band containing two members of same. It's consistent with that as well—slower, dirgy stuff that is surprising great. The CD is a re-issue of the original MCR UK vinyl version and has two songs not on the original. Great stuff if you know it's your thing—worth checking out if you're uncertain. (TM)
(Epistrophy, Kestnerstr. 11, 30159 Hannover, GERMANY)

V/A - "Extreme Close Up Vol. 2" CD
While this volume is certainly loads better than the first, there's still a pretty large amount of hard rock/technometal shit here. Of note on this were a couple of grind bands: INFESTDEAD and LEGION were actually good, while ALLEGIANCE were decent. Also of note were STONED, whose "Hardcore Song" was straight out of some unknown West Beach recording. (TM)
(MNW Zone, PO Box 271, S-18523 Vaxholm, SWEDEN)

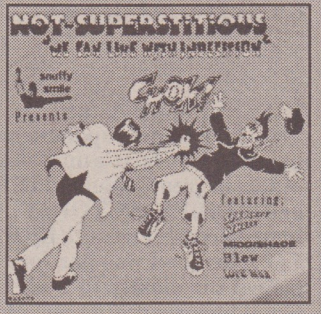
V/A - "Headscrew" EP
This is a cool, punk-as-shit flexi comp from Manchester, England that samples some of the bands that played the 125 Club, a completely D.I.Y. space that unfortunately is no longer. Great hardcore from PIGPILE, AMBERJACKS, KITCHENER and STRETCH. Cool packaging with weird, random goodies inside. (KG)
(Refusenik, PO Box 63, Sale, M33 6SL, UK)



V/A - "History of Compassion?" EP
Without a doubt, I think some of the most inspirational people in punk today are represented here. This comp has something most records nowadays lack—a point. While at most, punks merely talk, these people are getting it done. The soundtrack to change, as performed by LOS CRUDOS, MANUMISSION, JOHN HENRY WEST, DEAD & GONE, OTTAWA (!), U.O.A., NAKED AGGRESSION. (TM)
(Lengua Armada, 2340 W. 24th St, Chicago, IL 60608)

V/A - "Las Luchas De La Juventud" EP
Wow, I've never seen a record with Cuban bands before! This is a record pressed on Lüc Haas's French label with 3 bands: DETENIDOS clock in with 3 political straight forward punk rock songs; MEDIUM with a grindcore tune; and COSA NOSTRA with a cool 70's style rock song that sounds really familiar. Pretty interesting sampler of what the underground scene is like in Cuba. (FA)
(Tian An Men 89, 28 Rue De Soultz, 67100 Strasbourg, FRANCE)

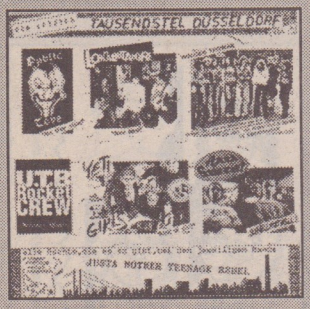
V/A - "Not-Superstitious" EP
Four Japanese bands: SPROCKET WHEEL, MIDDISHADE, BLEW, and LOVE MEN. You can tell by the name of the record label that these bands all play SNUFF-style mid-fast tempo whoa-oh pop punk. (PC)
(Snuffy Smile c/o HG Fact, 401 Hongoh-M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo 164, JAPAN)



RECORD REVIEWS

V/A - "Sing Along With..." EP

Six bands from all over that contribute with one straight forward track each. Featured are BUZZOVEN from the USA, RANDOM KILLING from Canada, WORDBUG from the UK, UNION MORBIDE from Holland, and USEFUL IDIOT also from the UK. (FA)
(Stichting, De Wijde Wereld, PO Box 39, 1713 ZG Obdam, HOLLAND)



V/A - "Tausenstel Dusseldorf Vol 4" EP

Apparently this is the 4th annual comp of bands out of Dusseldorf, past and present: PUBLIC TOYS, LOKALMATADORE, YETI GIRLS, U.T.B. ROCKET CREW, AXEL SWEAT and HOLGER THOMAS. Most are firmly rooted in the 70's quirky punk-pop thing, complete with occasional keyboards. Not bad listening, but I can't help but feel that there's a unifying concept that I'm missing out on. (JR)
(TRR, Gerresheimer, Str. 16, 40211, Dusseldorf, GERMANY)

V/A- "The Devil You Know, The Devil You Don't" CD

This 21 song CD is culled from tapes of bands who have played on KPFK in L.A. This CD is heavily weighted to damaged rock and pop bands. Stand out songs included the ICKY BOYFRIENDS (a SHAGGS cover?) and LOVE CHILDS song which had a cool poppy female vocal countered by twisted lead guitar feedback noise. There are also strong trax from The COWS, BLACK ANGELS DEATH SONG, STANFORD PRISON EXPERIMENT AND BAKAMONO. (MM)
(Flipside)

V/A - "Tokyo Crusties Conp" EP

The title and misspellings pretty much say it all; another raging Japanese HC comp, this time geared towards animal rights. BATTLE OF DISARM, COLLAPSE SOCIETY, and CROCODILE SKINK do their best to discourage carnivores, but I think ABRAHAM CROSS put it best when they say, "Dogs eat meat but we are different. Rabbits don't eat it and us too." Food for thought. (NN)
(DIY Records, c/o Ryuji Asada, 101-7-8-5 Ebara, Shinagawa-Ku, Tokyo, 142, JAPAN)

V/A - "Ultimate Attack" - CD

Five band Japanese sampler with some bands I'd never heard of before. It's unfortunate that there's no address, as some of this is great—namely INFIXX BLOCK, ULTIMO RAUSEA and EDIBLE AUTOPSY. On the back burner with the less impressive shit was OVERRIDE NEGATIVE and DEATH VIDEO. The good was par for the course raging hardcore, the bad leaned too closely to rock cliches and heavy metal trimmings. Good luck searching one of these out... (TM)
(Ultimate Records, no address)

V/A - "Twins" EP

This is a limited edition (collector alert, 600 made!) sampler of the Italian Oi! label, Twins. It features the four bands on Twins: NABAT, KLASSE KRIMINAL, THE STAB, and INCIVILI. The standout tune was the live NABAT song whose energy and crowd sing alongs made it the clear winner. The other songs were similar to THE STAB record I reviewed earlier this issue. In fact after listeining to this sampler I realized exactly why these Italian Oi! bands don't excite me as much as most. The main reason is the glaring lack of cathchy/inspiring choruses, and lack of drive. The anthemic sound is there but it just dosen't make it. (EY)
(Twins, CP 804 Como 5, 22100 Como, ITALY)

V/A - "Under the Cloudy Sky" EP

Four killer bands from Kanazawa, Japan: ICONOCLAST, NOISE GATE, OVER RIDE NEGATIVE, and DAMNABLE EXCITE ZOMBIES. Geesh, it's so rare to find a comp where everything's this great, angry, and fast as can be. Pick of the litter. (LD)
(MCR USA, PO Box 17742, Covington, KY 41017)

V/A - "Varning! For Punk" 3-CD Box Set

The "Rosetta Stone" of Swedish punk, an unbelievable 3-CD set of almost 150 songs of classic Swedish hardcore and punk from 1980-1985. Culled from compilations, demos, rare 7"s and mastered beautifully straight off vinyl in some instances, this mixes 54 bands with the amazing big names like MOB 47, ANTI-CIMEX, ASTA KASK, ROVSVETT, HUVUDTVATT, etc and lesser known ass-kickers like MISSBRUKARNA, SIXTEN REDLOS, AVSKUM, SOTLIMPA. Each band has 1-8 incredible lo-fi, raw, catchy '77 style, noisy and/or auditory nerve deadening-blasting thrash songs, with creativity and energy amuck throughout, and each band is also featured with one page of the CD's booklet with graphics, photos and lyrics. While liner notes or more historical information could've completed the picture, this is an amazing effort with few omissions and essential for anyone interested in some of the best foreign hardcore produced in the 1980's. (KS)
(Dolores Records, Box 129, 401 22 Gotenborg, SWEDEN)

V/A - "You've Heard It All Before" 2xLP

Take serious note. A CRASS covers compilation to benefit rape crisis. Seeing as how this is covering one of the greatest bands of all time, it's worth checking out. Musically diverse styles throw an interesting spin on the original versions that I know better than my mother's maiden name. A complete list of all bands on this comp are: BLYTH POWER, DECADENCE WITHIN, THE APOSTLES, CORPUS VILE, URIN-8, THE OBSCENE FEMALES, WAT TYLER, OI POLLOI, ANXIETY SOCIETY, GOOD GRIEF, INFLUX, TIME TO THINK, USEFUL IDIOT, MORTIFIED, SPINNERS, RODDY & THE SIX PACKS, MAGGOT SLAYER OVERDRIVE, ACADEMY 23, M.D.M., WORDBUG, TEN NAKED FISH, THE DESIRED, BACKBONE O' REILLY, RADIO SCHIZO, FREEDOM EMPIRE OF THE UMPTEENTH GENERATION, PMI, and C.D.S. If you were ever into CRASS, this is essential, as well as good, and hey, it's a benefit. (SB)
(Raptured Ambitions, Old Forge Cottage, Rushford, Lamerton, Tavistock, Devon, Pl19 8RY, ENGLAND)

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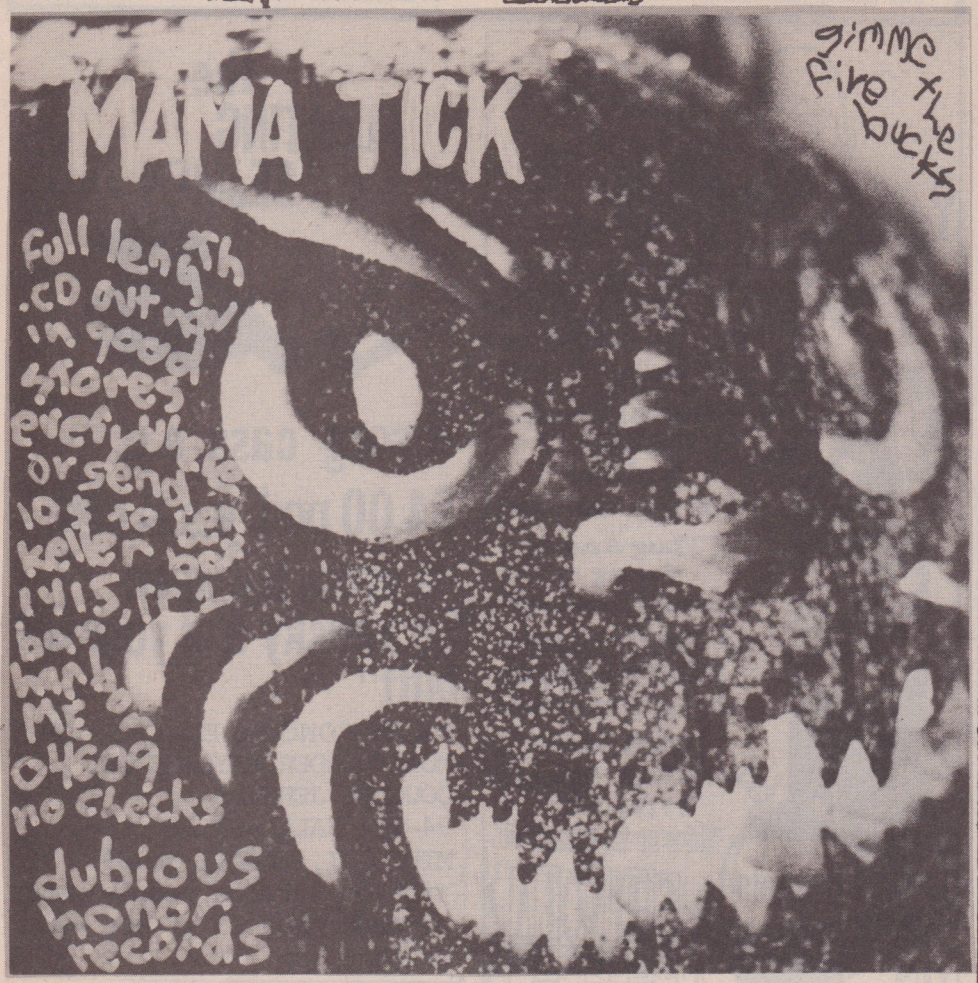
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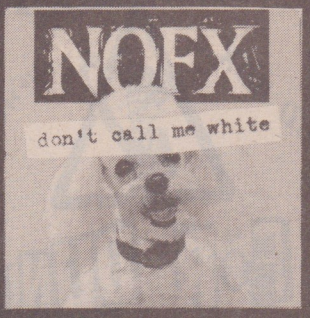

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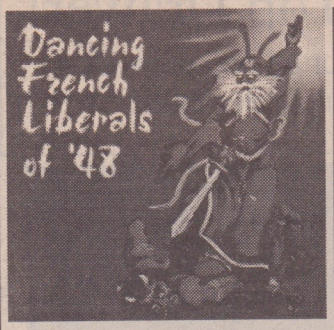
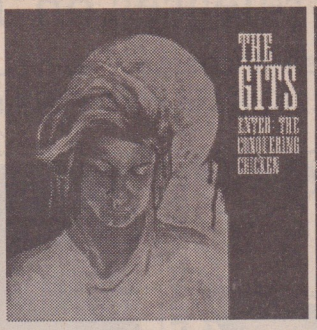


The D.F.L.of 48 were formerly the GITS. This 7" has ex GITS guitarist Joe Spleen on vocals. There is two crushing melodic punkrock songs on this single.The b side will not be on their forthcoming CDEP/10"



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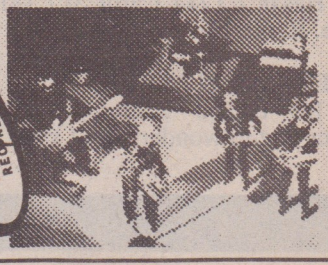

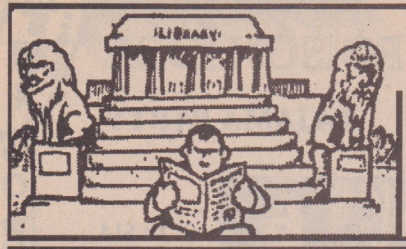

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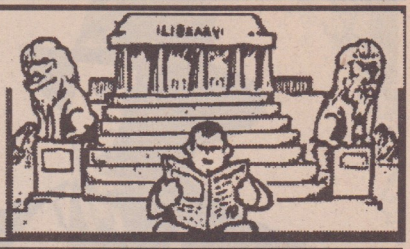


Reviews by: (BA) Bill Arsenault, (MA) Matt Average, (SB) Suzanne Bartchy, (SC) Slaugh C, (KC) Kim Carlyle, (CC) Carrie Crawford, (SE) Steven Even, (JB) Jodi B Feldman, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (PK) Pete Ketchpel, (ML) Missy LaVallee, (TM) Timojhen Mark, (JP) Josh Petrin, (KQ) Kim Quality, (JR) Jeff Random, (PT) Page Turner, (JW) Joe Whiting

Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it.

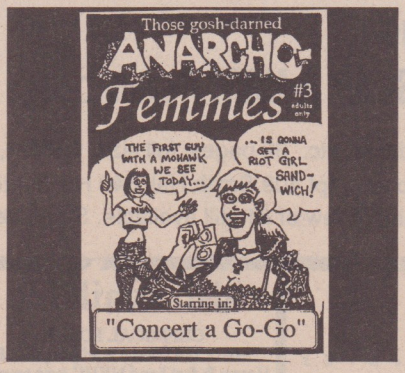
A-KONTRA #63-64 / $3.00 ppd
10 1/2 x 8 - printed - 20 pgs - Czech
This is an excellent anarchist journal with interesting photos. Has articles on housing squats, resistance in Berlin, Japan, and drugs in the US. Comes with full page poster worth stapling to your wall. This zine proves anarchy has an edge in Central Europe. (HH)
PO Box 552 / 170 01 Prague 7 / Czech Republic

AB BESTIA! #5 / $3.00 ppd
5 3/4 x 8 1/4 - copied - 48 pgs - Italian
After last month's teaser, I'm sure you've just *got* to know about this zine. A good-looking zine that's easy to read - if you read Italian - it at least has tons of reviews and Rhythm Collision/Harries tour stories. (KQ)
Andrea / Via Goito 29 / 10064 Pinerolo / Torino / Italy

ABRUPT LANE EDGE #4 / $1.00 ppd
8 1/2 x 5 1/2 - copied - 24 pgs
A heavily queer-laden slab of xerox fallout. I really loved the Pippi Longstocking rant. She was the raddest. Throughout, this is a pretty emotionally packed zine. You get some Scooby Don't stories, some bathroom poetry (aargh), and some really nice layout. Doesn't matter who you kiss good night, this is a good read and worth the dollar. (SE)
PO Box 2936 / Loop Station / Minneapolis, MN 55402

ALL THAT RAGE #3 / 50¢ + 2 stamps
5 1 /2 x 8 1 /2 - copied - 32 pgs
Really wonderful *very* personal zine. Seems to be mostly done by a boy in high school. He manages to capture the excitement felt when at one's first show. Before getting jaded. However, this is mostly about dealing with his stutter and his personal politics. It is great to see the scene through the eyes of someone so new to it and so articulate. Very full, very wonderful. (JB)
Rick Hasan / 1734 Carol St / Downer's Grove, IL 60515

ALLEY CAT #1 / $1.00
5 x 8 1/2 - copied - 20 pgs
I'm starting to wonder why *I* keep getting this kind of stuff for review. Six apparently true accounts of drunkenness, nausea, public urination, and abnormal breast development in male body-builders. It's kind of like reading one of those gory true-crime tabloids you find in out-of-the-way liquor stores - no detail is spared in the name of good taste. I'd take this over a slick rag like Answer Me! any day. (JR)
820 Frederick St. Box E / Oshkosh, WI 54901



ANARCHO-FEMMES #3 / $1
4 1/4 x 5 1/2 - copied - 28 pgs
A very small comic about two sixteen year old (and "hot" of course) females dressing "slutty" so they can sneak into a 21+ Pigface show and get guys to buy them drinks. Don't ask me what is anarcho about this cos I haven't got a clue. (ML)
Boa Boy Press / 319 E. Anapamu / Santa Barbara CA 93101

ANGRY PEOPLE #8 / $3?
8 1/2 x 11 - copied - 18 pgs
DIY anarchist political zine ala Class War or Profane. Although it covers Australian issues, it is completely relevant to what is happening elsewhere. (PK)
Box 1 / 583A King St. Newtown / NSW 2042/ Australia

ANOTHER PAIR OF SHOES #15 / $2.00 ppd
81/2 x 5 1/2 - copied - 36 pgs
Just about half of this sucker is an Avail interview, which is certainly swell by me. You also get a little history lesson about Jane Adams, the late social reformer, and a bunch of zine and record reviews to boot. Round it off with some stories and personal thoughts, and you have yourself a very nice pair of shoes, indeed! (SE)
PO Box 300031 / Minneapolis, MN 55403

ANXIETY CLOSET #3 / $1.00
8 1/2 x 5 1/2 - printed - 20 pgs
This zine is focused on Vegan and Animal Rights. There is an interview with Garden Variety, and some reviews. There is also an article on communism, but I didn't care to see the RCP given any credibility. Sorry, but didn't think there was much to this zine. (HH)
4 Leona Terr. / Mahwah, NJ 07430-3025

AS YET UNTITLED #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
This is really great. Because i just realized one of the best things about a zine is that it gives you a half way point between anonymity and being out. You can say and ramble and rant without having the usually defenses and worries about opening up with friends. And with this zine, you get some interesting and honest stories, feelings and thoughts and believe them because there's no reason to be lying or hiding or kidding... or all the other things "friends" sometimes do. It sounds like I'm not saying much about the zine, but it's packed full of writings from a College sophomore from Texas, and everyone should get it. (JX)
PO Box 803012 / Dallas, TX 75380

ATTITUDE PROBLEM #17 / $3.00 ppd
tabloid - newsprint - 22 pgs
This issue is by and about prison inmates and prisons in general, wow. There are other more typical things like reviews and tons of ads. I am not sure exactly where these folks are coming from but the subject matter is definitely worth checking out. (CC)
PO Box 2354 / Prescott, AZ 86302

AUNT IDA #3 / $2 ppd
5 1 /2 x 8 1 /2 - copied - 42 pgs
Totally boring punk literary zine. Full of dumb pseudonyms and boring rants about tired subjects. A poem titled "My Own

Private Auschwitz" and lots of barely interesting commentaries on television. This zine finishes itself off with a completely baffling and not even mildly amusing *sixteen page* comic strip. Yup, that's one comic that stretches on for 16 pages. (JB)
Anna Arky / PO Box 19503 / Indianapolis, IN 46219

AVERSION #1 / $2.00 ppd
5.5 x 8.5 - printed - 28 pgs
A great new UK zine, following in the tradition of any number of older zines - half size, small type, good music, tons of reading. This ish has interviews with Hiatus, the Contraflow collective, Corpus Vile, info on helping prisoners, reviews - tons of shit in a handy format - a commuter's zine! (TM)
Chris Banks / 15 Ashbourne Gdns / Bradford BD2 4AE / UK

BEN IS DEAD #24 / $4.00 ppd
8.5 x 11 - newsprint / full color cover - 154 pgs
What a huge, great issue this was. Sometimes when this comes out I just hold my head an can't believe the depth of quality reading. It's the 'Black ' issue, Psychos, Sex, Death - everything that people want to know so much about. Best issue they've done in a long time..the cover is amazing, worth sending off for the poster of same, it's even better. (TM)
PO Box 3166 / Hollywood, CA 90028

BLUE ROSES #1 & JOSH / $1.00
5 1/2 x 8 1/2 - copied - 38 pgs
Very sweet, very honest...so darn good! Those are some familiar struggles. Keep passing the open windows, girlfriend! Highly recommended (whatever that means) anyway, please read this. (CC)
704 Maple Way / Selah, WA 98942

BOWLING DOUGHNUTS #5 / $2 ppd
8 1 /2 x 11 - copied - 38 pgs
Basically a generic music zine with generic interviews with generic band such as: NoFX, 7 Seconds, Meatmen. Anyway, there are also show reviews and, believe it or not, record reviews. (JB)
Bowling Doughnuts / 3115 W. 6th St # C Dept. 103 / Lawrence, KS 66049

BOYCOTT QUARTERLY Vol. 2, #2 Fall '94 / $5 ppd
8 1/2 x 11 - offset - 60 pgs
Excellent publication that keeps you informed on ongoing boycotts on companies & products of all natures, ranging from human rights, animal rights, environmental, etc. Also features great articles on support groups for people w/ AIDS, GATT, the Rico Ruling (anti-abortionists), & lotsa informative stuff on farm labor worker struggles & particularly the ongoing issue of grapes. Definitely check this out & take action in simple ways. Keep informed. (KC)
Center For Economic Democracy / PO Box 64 / Olympia, WA 98507-0064

BUBBAS LIVE BAIT #3 / $1.00 + 2 stamps
7 x 8 1/2 - copied & colored - 36 pgs
Yipes, Johnson City is jumpin' with punk rock happenings, it seems. This hand-colored, hand-rubber stamped zine has a huge letter section as well as a lot of different contributors, which makes this a sometimes interesting read, and a sometimes stupid read. (KQ)
Alphonse Wolfgang / PO Box 3133-CRS / Johnson City, TN 37602

BUTT UGLY #9 / 1 stamp or trade
8 1/2 x 11 - copied - 10 pgs
So, this person says this isn't poetry...How about Spoken Word on paper? Printed Performance Art? Anyway, most of you would look at this and say "poetry". Nonetheless, I thought this was pretty cool. I really liked his layouts, some of the pieces work, some don't. You have to be kind of arty to want this. (GF)
2506 A N. Bartlett Ave. / Milwaukee, WI 53211

CANVAS #8 / $1 cash or stamps
5 1/2 x 8 1/2 / copied / 32 pgs
This is a good solid zine. With a Spitboy interview; strong introspection on what you are; punk or person; why people feel a need to label themselves, more.(SC)
Jamie / 2176 Turkhill Rd. / Fairport, NY 14450

CANVAS #7 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
For some reason or other I feel that *Canvas* is a zine that hasn't quite lived up to its' potential. Show reviews, columns, skating and an interview with Trenchmouth. Good reading but I think if the people behind this really applied themselves they could really put out something that would make people take attention. (MA)
Jamie Kennard / 2176 Turk Hill Rd / Fairport, NY 14450

CHARETTE'S EYE VIEW #9 / $2
8 1/2 x 11 - copied - 18 pgs
Mostly comics with a little commentary thrown in about our society. The main comic here is a strip called Fumes. I don't know, didn't do much for me. (GF)
242 Rathgar St. / Fall River, MA 02720

CHILD SIZE SIX #1 / free + stamps
5 1/2 x 8 1/2 - copied - 20 pgs
Definitely a San Diego flavored zine about music and skating. And since there's some good music coming out of SD these days, you might want to check it out. CSS has some skating stories and skating rights and some band photos, the problem is it's way to short - but the price is right... (JX)
4981 Catoctin Dr. / San Diego, CA 92115

CRASH #2 / $1.25 + 2 stamps
8 1/2 x 11 - offset - 12 pgs
For almost two bucks I'd expect much more than this. Computer style layout, simple interviews with Beck, Pinhead Gunpowder and Slim Moon, some reviews, and some ads. There's a reason you don't sense enthusiasm in my tone. (ML)
1202 Pike St #751 / Seattle, WA 98122-3934

CUTTHROAT #6 / $.75 ppd
7 x 8 1/2 - copied - 24 pgs
At first you think this is a rebel-punk-type zine. And it does have a good amount of that in it. But it also has some interesting jabs about relationships, pets, reading and gangster punks. There's also an interview with Youth Brigade and some rebel stories. Good find. (JX)
1808 SE 24 Ave. / Ft. Lauderdale, FL 33316

DEHYDRATION #4 / $1.25 ppd or trade
8 1/2 x 11 - printed - 28 pgs
Done by Carlos, vocalist of Stolen Face. Actually, this reminds me a lot of Stolen Face: both seem to be projects with great potential that are still in their formative stages. The bilingual/bi-cultural slant (interviews with Los Crudos and Maldita Vecinidad) is cool, but most of the writing is just too emo for me. (PK)
Carlos / 923 Post St. / SF, CA 94109

DIRECT APPROACH #1 / $3.00 ppd
8 1/2 x 11 1/2 - copied - 44 pgs
Here's a new straight-edge zine from Europe with a good mixture of European and American bands featuring interviews with Crossfire, Lash Out, Wheel Of Progress, Abnegation, Abhinanda, Die Hard and more. Not a bad effort, but I would like to see the interviews become more challenging and hopefully this will find a personality of its own. Hmmm..... (MA)
Henrik Nielsen / Horsedammen 9 / St MF - 3000 Helsinger / Denmark

DIXIE #1 / **FRANK PHANTOM** #1 $4.00 ppd ea.
comic book / printed / 36 pgs
These two overpriced, crudely drawn, shamelessly exploitative and wholly bereft

of any redeeming value whatsoever excuses for comic-book entertainment are the product of "Michael Hunt" publishing of Chicago. Real names of creators or publishers are nowhere to be found in either of these publications, and the address is a PO Box in Bensenville. I'm guessing that this is just an attempt to pick up some quick cash in the non-returnable comic book retail market. A market that always has room for some more brainless porn posing as an 'underground' comic. Mike Hunt is infact run by Shane Busby of Chicago Cartoon, a shop and magazine that has been trying to buy its way into the underground comics tradition with their Underground Comix Hall of Fame. Judging by the content of their books and a history of printing artists' work in Chicago Cartoon without permission or payment I'd say they come across as belonging to an underground tradition more native to Chicago. You might be familiar with 'Hunt's' other book - Michael Diana's Superfly, as seen in MRR news #133. Mike Diana has a $3,000 fine and three years of probation that includes a stay-away order from anyone under 18, and is subject to house searches without a warrant to verify that he doesn't create any 'obscene' works. Meanwhile, Michael Hunt can go on publishing all the crappy books they want. For more info on that case call the Comic Book Legal Defense Fund at 800-992-2533. (BA)
Mike Hunt Comix / PO Box 226 / Bensenville, IL 60106

DOY RALPH # 3 / $1.00 ppd
8 1/2 x 5 1/2 - copied - 28 pgs
I was expecting more when I saw the neato, multi-colored cover. Obviously, someone has some Kinko's connection. I think a lot of mail interviews are boring and after reading their interview with the Queers, I haven't changed my mind. There's also a little spiel about skateboarding, some children's drawings and a cartoon. The layout is pretty sloppy and I really didn't find much substance here. This zine has a very young
feel to it, which isn't anything bad, but it just didn't impress me. After reading this I ate a box of crayons and felt like stealing someone's big wheel. (SE)
PO Box 101 / Cottage Grove, MN 55016

DRESS TO OPPRESS #5 / **GLOOM** #2 / $1.50 ppd or trade.
5 1/2 x 8 1/2 - copied - 40 pgs
Another split issue with these two zines where good taste in music abounds (the fast stuff). *Dress To Oppress* is definitely one of the zines that I always look forward to seeing because of it's attitude and humor. This issue has show reviews, an Albany scene report, an article on punk, 'where are they now?', a Monster X retrospective and great record reviews. The *Gloom* side has free stickers, reviews, update on the Albany scene, comics and photos. The centerfold for this issue is Halfman. Another good read. (MA)
Jim / PO Box 2263 / ESP STN / Albany, NY 12220-0263

ERROR #2 / $1.00 ppd
newspaper - newsprint - 12 pgs
If you're expecting something similar to *Dear Jesus* you'll be disappointed. Articles on Oliver North, full pages on Mens Recovery Project and Universal Order Armageddon Project, plus contributions from Aaron Cometbus and then some. I like this quite a bit and it does have that bitter sarcasm that Sam McPheeters is known for, and an old style to the layout. I don't know... (MA)
PO Box 12065 / Richmond, VA 23241

EVEN TANK GIRLS GET THE BLUES #2 / $1.00 or trade
5 1/2 x 8 1/2 - copied - 44 pgs
Okay, here goes... this zine made me sad for many reasons. She writes of interpersonal relationships and adventures past and present, all through a drunken lens. I suppose what really tears at me is her resignation and boredom in this whole perspective. It reminds me of sadder times in my own life...anyway, a truly subjective review, read it and see for yourself. (CC)
PO Box 2125 / San Jose, CA 95109-2125

FACTSHEET 5 #52/ $6 ($20 for 6 issue sub)
8 1/2 x 11 / printed- 136 pgs
Well, the coverage of punk zines and comics is a bit thin, but otherwise this is pretty amazing. Over 1400 reviews this time, mostly zines, plus some recordings and catalogs and stuff. I am a bit concerned that Seth says that he's going to stop reviewing everything that gets sent in, and that this is going to effect the comics particularly. Also, the division of zines into categories really bugs me. I'd rather see everything listed alphabetically, and a subject index, rather than the system used now. But these are minor complaints, as FS5 is the best single resource for finding zines (except MRR for punk stuff). (JP)
PO Box 170099 / SF, CA 94117

FERN #7 / $1.00 ppd
4 1/4 x 5 1/2 - copied - 48 pgs
I'm thinking that, well, see, this is a pretty important zine. It has to be. I mean, there's a lot to say, so it should be said.... So this zine *needs* to happen. It can't <u>not</u> happen, you know, so it will.... A personal zine that might get redundant at times, but does say what it needs to say. Eventually. Sometimes. (KQ)
PO Box 576 / Normal, IL 61761

FIAT LUX #2 / $1 + 1 Stamp
8 1/2 x 11 / copied / 40 pgs.
A self-reflective zine with a cool European travelogue for squats and nifty places to hang out for free. Open and introspective, anti-social and depressed. Good stuff. (SC)
Lonewolf / H6W201 N16668 / Hemlock St. / Jackson, WI 53037

FLIPSIDE #91 / $3.00 ppd
8 1/2 x 11 - newsprint - 156 pgs
Flipside was the first ever punk zine I saw (#44 with N.O.T.A.!!) and looking at this and all of the ones I have from 'back in the day' things have definitely changed, and I don't think for the better, but... There's tons of stuff to read here with interviews from the Cynics, KMFDM, Killdozer, Los Crudos, Naked Aggression and more bands along with reviews, classifieds, scene reports, etc.. The highlights of this issue are the article on Area 51 and the conversation with Jello Biafra complete with the 'controversy' over MRR and the incident at Gilman. A good week of reading right at your fingertips. (MA)
PO Box 60790 / Pasadena, CA 91116

FANZINE REVIEWS

FOODBOX #6/ 2 stamps
5 1/2 x 8 1/2 / 20 pgs / copied ..
Travel and leisure issue. Fairly entertaining travel stories from Europe and the USA, plus cool articles about meeting Dan Quayle and the nature of celebrity, and Taco Bell's influence on youth culture. Funny and well-written. So get one. (JP)
Al Burian / 307 Blueridge Rd / Carrboro, NC 27510

429: A WORLD ON FIRE #2 / two stamps
5 1/2 x 8 1/2 / copied / 42 pgs
Pretty lame comics anthology from Sacto. It Opens up with a typical male fantasy of the medieval/chivalric tradition adventure bullshit rendered in a crude copy of Japanese cartoon style and continues with fourth rate renditions of several other comic genres from funny animals to artsy-fartsy collage. The humor is less clever than Dorf and the politics are more naive than Lefty Hooligan's. A waste of recycled paper. (BA)
1620 21st. / Sacramento, CA 95814

FULL CUP #8 / $2.00
5 1/2 x 8 - offset - 21 pgs
Neal is the same guy who put out the extremely mean-spirited *Rough and Tumble* comic a few months back, and while this is in the same vein, it focuses on an architypal asshole who lies, cheats, steals and ruins peoples' lives left and right. Rather than involve myself in the plot lines, I'll just compliment the artwork and writing, both of which are economic and effective. Again, I recommend it highly. (JR)
1505 N. Franklin Pl. #110 / Milwaukee, WI 53202

GEE-ZUZ #15 / $2.50 ppd
8.5 x 11 - copied - 24 pgs
Amazing how close this is to being the fantasy zine I would do - articles on why the Dead suck, great drawings of Jerry Garcia catching lead, the scenes from a straightedge weekend, Evan Dorkin comics, sarcastic (but witty and most importantly -accurate) reviews, info on the Riot Grrrill...this has it all. Guess I've been saved the trouble of putting out a zine!! (TM)
297-810 W. Broadway / Vancouver, BC / V5Z 4C9 / Canada

GEE-ZUZ #? / $2.00 ppd
8 1/2 x 11 - printed - 32 pgs
First off, I have to compliment this 'zine on the amazing cover - an old Rick James LP sleeve cut down to size. That, in itself, is worth the price. Gee-Zuz is sarcastic and obnoxious, and concerns itself with often-neglected subjects, such as toy collecting, Star Wars characters, etc. There's also a big section where various near-celebrities list what they deem as "cool" and "uncool". Trashy and entertaining. (JR)
297-810 W. Broadway / Vancouver, BC / Canada

GENETIC DISORDER #12 / $2 + 4 $.29 stamps
8 1/2 x 11 - newsprint - 80 pgs
A great fucking zine! Features some of San Diego's true crimes and criminals of the past 3 decades, including that "I don't like Mondays" girl. An installment of the "Loser's Guide"; this time it's to the "lowlights" of National City, CA — home to Highland Ave, where even city ordinances can't stop weekend cruising in lowriders. Larry writes about going to prom with the winners of his "Let's Go To Prom" contest - this guy is bold. Vast record review section and I really like the style of the zine review section - a very good read. Get a subscription, ($6 for 4 issues and assorted freebies) I've got mine. (PT)
PO Box 151362 / San Diego, CA 92175

GITTARGASM #1 / $2.00 ppd
7 x 8 - printed - 28 pgs
Gittargasm is aimed more at those of us who play in bands or otherwise mess around with the guitar, and apart from a few years of piano lessons as a child, I definitely fall outside of the target readership. Interviews with a Hyperdrive Kitten, a budget-minded guitar customizer, the ever-amusing Pansy Division, and lots of pictures of weird-looking guitars from eras past. A little slim for two bucks. (JR)
PO Box 40267 / Berkeley, CA 94704-4267

GLITTER BOMB #3 / $1
4 1/4 x 5 1/2 - copied - 60 pgs
This is a chaotic sloppy collection of stories, drawings, photos, excerpts from Semiotext(e), and comics. Topics covered include biking, cops, New Orleans, heshers, stealing from work, and skateboard nostalgia. The layout made this hard to read. It's not bad, but it's not really great either. (ML)
146 Fairwood / Hot Springs, AR 71913

GOURMANDIZER summer 1994 / $3 ppd
7 x 8 1/2 - offset - 64 pgs
I made the mistake of reading this while I was *really* hungry...this zine is pretty entertaining. It, as you may have guessed, revolves almost entirely about food. The writing and interviews are pretty interesting because, you know, everyone can relate to eating. This features interviews with Tsunami, Nothing Painted Blue, a restaurant guide, mustard reviews, recipes, and other random food facts. AND it has a nice sense of design in the layout. (ML)
PO Box 582714 / Minneapolis, MN 55458

GRANNY'S 3RD BATCH.../ $1.50 ppd
8 1/2 x 11 - copied - 62 pgs
It's kind of nice to see a zine focusing on a local scene. This one being Chicago. If you're really into Chicago bands they're probably in here (Los Crudos, No Empathy, Trenchmouth, The Fighters, etc) but you have to wade through the sloppy layout, several typos, and juvenile articles that fill out the zine. Then, the interviews aren't even that exciting - totally run of the mill question. Oh well. (ML)
488 Green Bay Rd. / Highland Park, IL 60035

GREAT DAY FOR UP #5 / trade, or stamps
10 1/2 x 8 - copied - 38 pgs
More a literary zine with little towards music. It has commentary on Anais Nin books, an article on Henry Miller. It has some true stories of people and a guide to coffee joints across Canada. Plus it has odds and ends of useful information, such as why toast is better than boys. Oh well! (HH)
4392 Miller St. / Vancouver, BC / V5N 4A2 / Canada

HINCKLEY #2 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs
This modest, handwritten personal zine

proves you don't have to be fancy to be good. This zine is, in fact, great: smart, witty and weird. Tim has a real flair for telling stories, his own and others. A road story, some interesting micro-histories of Richmond and a few "caught masturbating" stories. Only leaves you wanting more...more! (PT)
Tim / 1717 W. Main St. / Richmond, VA 23220

INRUIN #1 / $1.50 ppd
8 x 5 1/2 - copied - 32 pgs
This one isn't so much a fanzine as one person's observations on experiences. Kind of neat idea! The photos that went with the writing made sharp contrasts of black and white. Call this a literary effort. Not bad! (HH)
PO Box 2055 / Olympia, WA 98507

KILL THE SCENE #8 / $2 ppd
5 1/2 x 8 1/2 - offset - 36 pgs
A dude 'zine along w/ that dud sorta stuff... guns, wrestling, slightly arrogant in-your-face attitude & fine bands such as the Texas Nazis & Stinky Ass-Finger. Oh yeah, also a rant on Ian Stuart & thoughts on Cobain. Sorry, I just couldn't relate... perhaps you can. (KC)
PO Box 9042 / East Ridge, TN 37412

KITTUMS #3 / 3 Stamps
5 1/2 x 8 1/2 - copied - 16 pgs
Cat love is so rad. I never thought I'd be a cat dork, but guess what?! The chronicles of a kitty focused tour/road trip...read it all here! The tour part is less interesting than the meows, but heck in the end it is a quick fun zine. (CC)
Missy / PO Box 460346 / San Francisco, CA 94146

KUMQUAT #5 / stamp + 25¢
4 1/4 x 5 3/4 - copied - 44 pgs
So the note that came with this instructed the 'MRR Doods' that this wasn't a Comet-bus wannabe, it was a Reality Control wannabe. Call it however... contains travel stories, personal anecdotes, shit along those lines. I've seen so much of that lately I can barely read the stuff anymore.... (TM)
PO Box 851 / Bloomingdale, IL 60108

LIFE MAKES MY HEAD HURT #2 / 50¢ ppd
4 1/4 x 5 1/2 - offset - 16 pgs
Feel like your life is meaningless and going nowhere? Well, this zine won't make you feel any better. This mini comic comes from the creator of No Hope - and I like everything about it. Strong graphic style, and short but good stories that are bittersweet. Thoughtful and sad. (ML)
Jeff Levine / 1574 Hayes St / San Francisco, CA 94117

LINCH PIN #5 / **STIFLED** #3 / $1 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
A split 'zine project. Linch Pin contains contributions of prose & poetry stuff. I wish the editor would have contributed more of her own stuff, cuz some people's stuff just didn't do it for me. Stifled was cool w/ writings regarding women in HC, self-image, & other personal rants. It had a more cohesive & personal feel to it, like the writers were sending you a letter. Worth the buck. (KC)
580 Commonwealth Ave #24 / Boston, MA 02215

LITTLE PIECES OF TAPE #2 / $1.00
5 1/2 x 8 1/2 - copied - 26 pgs
Two punk boys write on a range of topics. Inspired yet self conscious - relax guys - you'll get praise and criticism no matter what, so be yourselves. Very thoughtful, I hope this continues to evolve. (CC)
Michael Corley / 5430 Burr Oak Rd / Lisle, IL 60532

LITTLEBIG SISTER ZINE #2 / $1 plus IRC
5 1/2 x 8 1/2 - copied - 44 pgs
Written by a pair of siblings (see title). Just that aspect itself made this interesting to me. The writing is pretty good, and has a lot of character. Has pieces about 8 Bark, Fall From Grace, Undertow, and an interview with Kim Coleta. Aside from that this has writing about punk, life, their small town and all that stuff. (GF)
9 Glenelg St. East / Lindsay, ON / K9V 1Y5 / Canada

LOOKOUT! #39 / $2 ppd
8 1 /2 x 11 - newsprint - 47 pgs
Just like reading a 47 page Life With Larry column. Complete with lamentations on how great Berkeley used to be and how over punk is. At least he recognizes his similarities to Herb Caen. Lots of words to read with very few distracting graphics. very funny Potatomen tour diary. (JB)
Lookout! / PO Box 11374 / Berkeley, CA 94712

MAN WILL FESTER #2 / $1
8 1/2 x 5 1/2 - copied - 18 pgs
Seems like some interesting brains might be behind this, but it's pretty out of focus. Needs more rantin', more ravin', more zine views, more record reviews, more interviews (like the funny faux Nugent Q&A), less art filler crap. (PT)
450 St. Francis St. / Tallahassee, FL 32301

MONKEYSHINE #4 / $1.00, or trade
8 x 5 1/2 - copied - 32 pgs
This is a really good zine that is both well written and fun to read. There are some interviews, Tattle Tale, and Tonie Joy of Vermin Scum Records. There are reviews, a scene report and political commentary. Also the zine has lots of humor plus great sex tips. (HH)
85 E.19th / Eugene, OR 97401

MOONS OF VENUS #2 / $1.00
5 1/2 x 8 - copied - 30 pgs
There's a little bit of everything in this 'zine - abortion rights, safe-sex information, quotes, 'zine lists, sources... a lot of this stuff has been said before, but then there's no harm in putting it across to an audience who may not have heard it before. A good, enthusiastic effort. (JR)
PO Box 22064 / Memphis, TN 38122

MUCKRAKER #4 / $1.00 or trade
8 1/2 x 5 1/2 - copied - 28 pgs
Patrick sure loves his typewriter. Lots and lots of teeny weeny print on these pages, interspersed with a few dark photos. There's an interview with Blowhole, record and zine reviews and a couple of show reviews. I didn't really find this too entertaining. There's just so much fine print in this one. You would go blind if you read this in a dimly lit room. (SE)
Patrick Marley / 2445 Third Ave. So. #C21/ Minneapolis, MN 55404

MY LETTER TO THE WORLD # 10 / 3 stamps
8 1/2 x 5 1/2 - copied - 40 pgs
A swell little zine that's packed with things to keep you busy on the long bus ride home. The personality of the editor really comes through in this one. A lot of school stories and a personal account of the editor's prom

night, some record reviews and a comic. Skip sending off a couple letters to grandma and mail the stamps to Lily. (SE)
PO Box 40082 / Berkeley, CA 94704

NEW POSITIVE SANCTIONS #5 / $2.50 ppd
8.5 x 11 - copied - 24 pgs
At a cost of more than 10 cents a page, this drivel is hardly worth reading, let alone paying for. The overall feeling I got from this thing is that a corporation is trying to infiltrate the zine world by producing something that is xeroxed and held together by one staple. Beware of this "zine". All the ads are from major labels and the interviews are worse than inane. Even the "wacky editor's" column seemed like it was shot directly out of a computer or data entry clerk. Again, *beware*. (JB)
Rusty or Jessica / 103 Downey St / San Francisco, CA 94117

NO SHIRT NO SHOES NO SERVICE #4/ $1.50 ppd
7 x 8 1/2 - copied - 40 pgs
Geez, there are so many zines put out by record labels these days! This one is pretty swell. The highlights would have to be the punk rock haikus, the Bill Clinton paper doll clothing, and the checklist to figure out if strangers are cool.... Not to mention the article on guns and the comic about a homeless boy. And there's more! (KQ)
Rocco Publishing / 2427 So. 58th Ct. / Cicero, IL 60650

NOSEBLEED #10 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 26 pgs
Punk. Did I say punk?? yup, a punk zine from Ireland. Essays, interviews and artwork, all with lots of attitude. (CC)
The Monkeypuzzle Tree / 3A Grantham Place / Dublin 8 / Ireland

NOT EVEN #5 / $2.00 ppd
8 1/2 x 11 - newsprint - 32 pgs
What can you say? Another great issue of Not Even with articles on AIDS, homosexuality, gender relations, domestic violence, an interview with Ros Weisman (a woman who teaches self defense) and more. Some things are so great that words do them no justice, this is one of them. (MA)
PO Box 18119 / Washington, DC 20036-8119

#2 FANZINE #1 / Free + 5 stamps
8 1/2 x 11 - copied - 80 pgs
Huge. Starts off with a good Nixon piece, then interviews with Slant 6, Standoff, Edsel, Seaweed, New Bomb Turks and Yuppicide. Then there's stuff about the NYC vid show Rappin with the Rickster, a Riot girl story/show, JJ Good Times, a funny dog comic, Caning, Guiliani, record reviews and lots more. You really get a lot here and it's free! (JX)
Keith Werwa / 512 East 5th St.#2/4 / NY, NY 10009

OVERSIGHT #1 / $1.50 ppd
8 1/2 x 11 - copied - 20 pgs
I think there was probably a lot of time put into this, but to be honest it is pretty dull. The layout is totally sparse and sloppy. There is some okay writing on straight edge contradictions, health care, and violence as well as info on a punk co-op the editor is helping to start. (ML)
Andrew Conti / 2069 Durham Rd./ New Hope, PA 18938

PEACE MAGAZINE / May-June / $2.50
8 1/2 x 11 - offset - 32 pgs
Written by liberal peace types, a terrible bore. Very little actual hard hitting criticism, that's probably why it says what it does and is as slick as it is. Unless you're amassing a file on *Liberal Thought in North America,* pass it up. (CC)
736 Bathurst St. / Toronto, ON / M55 2R4 / Canada

PEACE MAGAZINE July/August '94 / $3 ppd?
8 1/2 x 11 - offset - 32 pgs
A peace activist sort of journal. Articles on democracy in Yemen, Kashmir, preventative democracy in Burundi, population myths, etc. I found this to be overall not all that exciting to read, except a piece on landmines in Cambodia. It was slightly bland for my taste, but there is some information to be gotten from this. (KC)
736 Bathurst St. / Toronto, ON / M5S 2R4 / Canada

PEACE AND TRANQUILITY #1 / $1.00
5 x 8 1/2 - printed - 32 pgs
You won't find either of them here. A bunch of crudely-drawn cartoons drenched in equally crude sentiments. Most are short, 4-5 panel deals that end in the violent death of one or more of the characters. I read it at 5:30 AM following a six-hour walk and it all seemed to make a lot more sense, especially the "psycho Jesus" strip. It's fun stuff, if maybe a little light on the content. (JR)
107 Tracey Park. Dr. / Bellerville, ON / K8P 5C8 / Canada

PERVERT COMIX #5 / $2.50
half-legal / copied / 24 pgs
This is a sort of best-of issue with strips from the first four. Loose but stylish drawing that is occasionally somewhat "perverted". A revenge on racist cops story to the tune of KRS 1's BO BO BO that sounds like it might be based on experience; Paranoid obsessions; and a whole bunch of swank quotes of praise from comix luminaries. Comes with a sticker. Its OK. (BA)
Gavin / PO Box 42023 / Montreal, PQ / H2W 1TS / Canada

PHAZED #1 / 20p + IRC
5 3/4 x 8 1/4 - copied - 24 pgs
Some sort-of political stuff mixed in with some sort-of funny stuff = a sort of cool zine. The political stuff is funny and the funny stuff is political, so it's pretty okay. Virtual reality, cybersex, and a discussion (over pints) about PC-ness all have a place here. (KQ)
Toxic Corporation / PO Box 87 / Ipswich IP4 4JH / England / UK

PIXIE GIRL #6 / $1 plus 2 stamps
5 1/2 x 8 1/2 - copied - 52 pgs
Various feminist thoughts on all sorts of day to day topics, and some of the major media fodder (OJ, Generation X etc.) It's all pretty right on and easy to read. Kinda down homey, and goes out of it's way to raise questions without offending anyone (even those who perhaps deserve it). My only problem was that I hate hearing kids complaining about being old, because, you see, you aren't. (GF)
150-39 32nd Ave. / Flushing, NY 11354

POSITIVE PICNIC #3 / 3 stamps?
5 1/2 x 8 1/2 - offset - 36 pgs
Various rants, memories, & observations.

All sorta short, yet neat little glimpses. Also some reviews. Especially liked piece on lonely people & about riding in the rain. Overall, quite enjoyable. So send out for it. (KC)
Aaron Turner / Route 7 Box 124-7R / Santa Fe, NM 87505

PUNK PLANET #2 / $2
8 1/2 x 11 - offset - 62 pgs
This is another new monthly zine. The usual fare, interviews (Lag Wagon, Rancid, Cool Beans, J Church), reviews, an article about anti-gay hysteria, some fiction (hmmm.) ads and columns. They have 11 different columnists, and in case you hadn't heard, Larry Livermore is one of them. I like this zine, it has some freshness to it, and hopefully will develop into something really great. (GF)
PO Box 1711 / Hoboken, NJ 07030-9998

RATIONAL INQUIRER #1 / $1.50 ppd
8 1/2 x 11 - offset - 28 pgs
It seems that Florida has quite a bit going on. This is pretty darn slick, jerky. A lot of articles, some mighty fine layout work and what appears to be the beginning of a fine zine. Interviews with Splat and Cereal, record reviews and a piece by Mykel Board. Johnny's got a Mac and he's out of control. (SE)
2050 W 56 St. / Ste 32-221 / Hialeah, Fl 33016

REACH #1 / $1.50 ppd
8 1/2 x 5 1/2 - copied - 36 pgs
A little better than your average first issue, but definitely suffering from the "have to mention straight-edge on every other page" syndrome. Short and somewhat dull interviews with Strain and Face to Face. There's also an anti-graffiti article and the usual reviews and ads. If this zine doesn't fall into the dark hole of being just like every other straight-edge zine out there, it could turn into something rather swell. (SE)
1637 Evergreen Hill SW / Calgary, AB / T2Y 3A9 / Canada

RESUSCITATION OF A HANGED MAN #1 / $1
4 1/4 x 5 1/2 - copied - 28 pgs
This zine was a little too personal and boring for my tastes. Mostly the editor complaining about his job at Toys R Us (I guess I'd complain too) but not written in an interesting way...blah. (ML)
611 Capitol Way #409 / Olympia, WA 98501

RETROGRESSION #7 / $2.00 ppd
8 1/2 x 11 - copied - 38 pgs
Lots and lots of well reproduced pictures of various bands. Interviews with Bloodlet, Burst of Silence and Starkweather. There's a Daltonic tour diary, record and zine reviews, some poems, and a story about the murderer, Charles Starkweather. Although the million X's on each page are missing, you still get the feeling that you've seen this zine before. Nothing very original for your two dollars. (SE)
104 Newport Ave. / Attleboro, MA 02703

ROCKTOBER #10 / $2 ppd
8 1/2 x 11 - offset - 32 pgs
This is a well done zine. A variety of interviews (Southern Culture..., Boredoms, Wayne Cochran) and *good* writing on everything from baseball & rocknroll, to Kurt Cobain, to Sammy Davis Jr., to TV segments from the 70's. Graphically appealing as well-this comes with a beauteous gold lamé style centerfold of the Rocktober Hall of Greatness. (ML)
1507 E 53rd St. #617 / Chicago, IL 60615

ROESSIGER #4 / $1.50 ppd maybe.
5 1/2 x 8 1/2 - copied - 32 pgs
What this zine is doing being reviewed in a punk rock fanzine is beyond me. You've got to admit that handball, Jesus, and Europe (the band) are pretty un-punk, but whatever. I mean, there are some punk things like piss and reviews of really punk records... but, wait... is this supposed to be a slag of Fugazi?! Jerks! Plus, they'll take ads from anyone just to make a little cash. I undoubtedly felt the urge to pee whilst reading this, so I guess I'd say it's one of the best things around....(KQ)
1034 E. Mabel Street / Tucson, AZ 85719

ROUGE #7 / .25¢ & stamp
8 1/2 x 5 1/2 - copied - 20 pgs
This zine concentrates on the local scene in Winterhaven. There are interviews with Stool Sample, Skeeter, Syrup, and Coathanger Abortion. There is a long letter on Terra's Family, and a small comic book comes included. Not lots in this one. (HH)
PO Box 2101 / Winterhaven, FL 33883-2101

SCRAPE #12 / $1?
8 1/2 x 11 / printed / 48 pgs
This is the last issue of Scrape; and, its the best one I've seen. If you've seen other music-ad driven newsprint zines then you are already familiar with the format. Well worth reading, however, are interviews with Dan Clowes and Duplex Planet editor David Greenberger; and the "death of a zine" farewell editorial. Good luck Marcos. (BA)
Scrape / PO Box 651835 / Miami, FL 33265

SKINTONIC #18 / $4?
8 1/2 x 11 - printed - 40 pgs
Slick German-language zine (put out by SHARP Germany) covering oi, ska, and punk. Featured this issue are The Business, CockSparrer, Attila the Stockbroker, Hep Cat. Reviews, plus *lots* more. (PK)
Weichselstr. 66 / D-12043 Berlin / Germany

SO-SO-CIETY #2 - $1.50 ppd
11 x 14 - newsprint - 16 pgs
Generic HC/punk zine serving the OH, PA, and NY area. Ints w/ Tony Victory, My 3 Scum, Zoinks, Blownapart Bastards, Sinkhole, Dwid (Integrity) and Charlie (ex-Outface), plus some reviews. Well-intentioned; it's free at record stores, so keep your eyes open. (PK)
777 Xenia Ave. #5 / Yellow Springs, OH 45387

SOUND VIEWS #30 / $2 ppd
8 1/2 x 11 - printed - 30 pgs
Still NYC's premiere hardcore scene zine — Murphy's Law is on the cover, interview with producer to the punx, Don Fury. Little bits on the Wrens, Maggie Estep (huh?!) and others. I hate the way you gotta flip around to finish what yer reading, but at least you want to. (PT)
96 Henry St # 5W / Brooklyn, NY 11202-1713

SPEED DEMON #Summer '94 /$5 ppd
8 1/2 x 11 - copied - 40 pgs / Italian
Well mostly it's interviews here. And you read them in Italian, such as: Bed of Eyes, Die Cheerleader, The Astrohette, Queer labels / Outpunk, Helter Skelter and more. Actually, it's a lot more then interviews, but my Italian is, well basically non-existent,

but this zine actually looks very good! (JX)
PO Box 44/A / Piazza San Babila 4/D / 20122 Milano / Italy

STARING OUT OF ... #2 / 3 Stamps.
8.5 x 11 - copied - 34 pgs
Well, seems like I'm being baited here. Everything I despise rolled up into one zine - Christianity, straightedge, cop sympathy, anti-choice crap from some idiots who need to look into getting a spellcheck. Whatever....(TM)
Matt Traxler / 9173 Peasley Rd. / Amherst, OH 44001

STUDENT DRIVER #2 / $2.00 ppd
8 1/2 x 11 - copied - 40 pgs
Basic zine stuff with interviews from Mouthpiece, Dave Mandel, Endpoint, Down But Not Out zine, Earth Crisis, photos, reviews, and opinions. The question about whether or not todays straight-edge bands resemble Slayer more than SSD or YOT was a good call. (MA)
Brian Molloy / 14 Beasley St / West Orange, NJ 07052

SUPERFLUOUS #2 / $3.00 ppd
5 1/2 x 8 1/2 - offset - 88 pgs
Here's an awesome zine from Hazel Lepers (Rise Above and Nations On Fire)that has a Shortsight tour diary of Spain, 4 Walls Falling, Spitboy, Ocean Of Mercy, an article on abortion and Socialism, who defines beauty?, journal excerpts and tons more. For some reasons this reminds me of *Simba* except with more musical coverage. Also comes with an issue of *Reminder* #3 that has an article on Krishna, Nations On Fire tour diary, Water Front interview and more. Great reading. (MA)
Hazel Lepers / Dronckaerstraat 206 / 8930 Lauwe / Belgium

SUPERFLY #1 / $4.00 ppd
6 1/2 x 10 1/2 - offset - 32 pgs
A collection of comic book short stories from Mike Diana, who's work may be familiar to readers of *World War 3*, and who also faces a possible prison sentence in the state of Florida due to the controversial content of his work. The world portrayed in this comic is dark, twisted an tortured through drugs, abuse, sexual violence and loneliness. Sometimes disturbing and other times funny in an odd way, either way you won't forget this comic book. (MA)
Mike Hunt Comix / PO Box 226 / Bensenville, IL 60166

SWEATER VEST #1 / 1 stamp
4 1/4 x 5 1/2 - copied - 16 pgs
This is a side project from the editor of *Legion Of Doom* zine, in which each page is his thoughts and feelings on love, betrayal, change, hardcore and life. Good stuff and interesting, although the thing on sex had me a bit confused. (MA)
Brian Ryder / 16801 S. 92nd Ave / Orland Hills, IL 60477

TALES OF THE MUSICALLY INEPT #2 / 1 stamp
4 1/2 x 7 - copied - 18 pgs
Just a little zine with little stories about everyday occurrences in this persons life, and impressions of a couple of cities they went to. Kinda cute, kinda fun, kinda little. (GF)
2170 Hallmark Dr. / Gambrills, MD 21054

10 THINGS JESUS WANTS #8 / $1.50 ppd
8.5 x 11 - copied - 40 pgs
Another consistent issue from 10 Things - while maintaining some emphasis on local events, it's not so one dimensional as to be a worthless read to someone sitting somewhere else. Pretty standard music fare done as well as anyone does it - Unsane, NoFX, Whipped, plus a couple of others, tons of reviews, ads etc. I enjoyed the local shit the most, since it's what I new the least about but there's certainly plenty here for anyone. (TM)
1407 NE 45th Street #17 / Seattle, WA 98105

THE BITCH ZINE #1? / $?
5 1/2 x 8 1/2 - copied - 44 pgs
Ummm...Well it's...Hmmm...So, this zine is by a boy, and it is mainly ranting and raving about what assholes boys/men can be. I totally agree. All I would say is that maybe you should calm down a bit and try to be a bit more analytical. It's a great subject matter, but this is a bit simplistic. By the way, not everyone wants to be in a long lasting monogamous relationship, you know, male and female. (GF)
4116 Glendale St. / Metarie, LA 70002

THE ELVIS FILES #2 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
Nothing in here is really about Elvis, but instead talks about being a 'wimp', dealing with frats, rednecks, etc. Some stuff was kind of art farty poetic, but on the whole this is a good way to pass the time, and reading this reminds me of a bunch of shit I had to put up with growing up elsewhere. (MA)
18 S Robinson St / Richmond, VA 23220

THE WELL-GROOMED AMERIKANS #3/ 2 stamps or trade
56 1/2 x 8 1/2 / 32 pgs- copied
Okay, there's some interesting stuff in here about AIDS prevention, and general thoughts on life and politics, naive and impassioned calls for "unity" and "communication", that sort of thing. But the thing that pisses me off about this zine is the fucked up "profit isn't punk" shit. Listen, get over yourself, whiteboy. There's nothing wrong with making a living at what you love doing (although that is pretty rare even in profit-turning situations). If you want to devote your life to some punk rock ideal while working some shit job, go ahead, that's your right. Just don't come whining to me when you can't find any meaningful work (and if you just want to get by without working, then go get a squat, trade for the zines you want, and scam your way into the shows, and don't complain about what people want to charge for the hard work they do). Or maybe you live off your parents? (JP)
Shawn / 1804 Lewisham Way / Virginia Beach, VA 23454

THIS IS A WINDOW, THIS IS AN ANIMAL #1 / 2 stamps
1 1 /2 x 3 - copied - 61 pgs
Teeny tiny and full of little bitty drawings. There is a miniature words search and a bunch of very small stories about crushes. A collective effort, done by somewhere between 5 and 8 peoples. So much angst jammed into something that looks like a cross between a flipbook and a note you might have passed to your friend in junior high. The whole thing was done on a typewriter that had been dropped in a bathtub, so the spacing is goofy at times. The word "chicken" appears as "chic ken". Yaay! (JB)
Villavillekula / 839 NE Emerson / Portland, OR 97211

TRUST #46 / $?
8 1/2 x 11 - offset - 66 pgs
At first glance this appears to be the Teutonic equivalent of MRR—plenty of reviews, interviews (with the likes of Slime, African Headcharge, DI and All), tour dates, and editorials, all held together with a neat graphic style and a very slick printing job. Of course it's all in German, and my two years of high-school Deutsch failed me when I attempted translation. I'd recommend it to anyone who can bridge the language barrier. (JR)
Salzmannstr. 53 / 86163 Augsburg / Germany

UNDERDOG ZINE #9/ $1.00 ppd
8 1/2 x 11 / printed / 48 pgs
Homocore interview, sound system info, punk rock death watch, and other fun. The mouthpiece of the Underdog Records collective. Pretty cool, but a bit pricey, though it is free in the Chicago area. (JP)
PO Box 14182 / Chicago, IL 60614

UNIFORM HOLE #3 / $2 ppd or trade
5 1/2 x 8 1/2 - copied - 20 pgs
Consists of twelve dark, twisted short stories. Weird. Not the kind of stuff I expected

to come out of the Warzone Collective. I've always wondered about the goth types who place classified ads in MRR; why do they read MRR? Well, MRR is turning you on to Uniform Hole, it just might be your cup of tea. (PK)
Mac c/o Warzone / PO Box 148 / Belfast BT1 2LZ / N. Ireland

VISION ON #8 / $3.00 ppd (world)
8 3/4 x 12 1/2 - offset - 32 pgs
A really alright zine here. It's got interviews with Shellac, the Hard Ons, Exit Condition, DOA, Voodoo Glow Skulls and Tekton Motor Corp. The review section is pretty thorough, and there are good articles throughout, including one by Sean Tyler about record collecting...AND if you turn it upside-down, it says 'NO NO I SIN.' Punk. (KQ)
Steve / 27, Springbank Croft / Holmfirth / W. Yorks / HD7 1LW / UK

WHITE & BLUE YOUNGSTERS #4 / $1.00
5 1/2 x 8 - copied - 29 pgs
All kinds of things going on in here, interviews with Peaceful Coexistence, Rehabs, and Aaron Cometbus, and quite a few semi-serious stabs at the likes of Mike Dean and Barbara Eden. The usual slap-and-paste approach is in evidence here, and my particular issue came without staples or binding of any sort. (JR)
113 New St. / Morganton, NC / 28655

WIRE #7 / $1.75 ppd
5 1/2 x 8 1/2 / copied / 48 pgs
Its not as raging as old school freestyle mags but it doesn't seem like the whole bike thing has changed that much, and man, do they have their shit together! Also released as a HyperCard stack and with a video on the way; this is vital coverage of the New England freestyle scene. Good layout and photos; some music coverage (Green Day, Jawbreaker and Small Factory); commentary on the major label issue; reviews; and, lots of cool/odd little bits. I was Impressed by the whole attitude of the zine. not what you might expect. (BA)
Kieran/Wire / 1003 Oak Hill #2 / Attleboro, MA 02703

WORLD WAR 3 ILLUSTRATED #21 / $3
8 1/2 x 11 - offset - 98 pgs
I have never seen this zine, so, you'll have to excuse my ignorance. It is almost totally comics and graphics. Very much anarchist/ socialist anti-authority oriented. I also have to say very "New York" if you know what I mean, but maybe that is only to me. Some is just outright political, some is more personal politics type stuff. Some I thought was really neat, some just simple slogan type stuff. Also has an article interview with Mike Diana. Overall this is a pretty great mag, and since obviously it's been around for quite some time, I'm probably the last one to have figured that out. (GF)
PO Box 20271 Tompkins Square / New York, NY 10009

X - GIRL #2 / $2.00 ppd
8 1/2 x 11 - copied - 32 pgs
Although I'm sure the views expressed in these pages are well intentioned, this is hard to take serious. Very zealous, shortsighted, shallow, an almost new age religious outlook, etc.. I came away from this with the same feeling I get when some asshole approaches me to tell me about the wonderful world of jesus, except this time it's straight-edge. Straight-edge this, straight-edge that. For me, straight-edge has always meant anti-obsession, but what do I know? When any particular ideology becomes the end all be all of your existence then my friend, you're in sad shape. (MA)
1326 Greenwood / Evanston, IL 60201

MORE LISTINGS

ASSHOLE WEEKLY ##7 - #47 / S.A.S.E.
These are actually better than the first issues, and quite funny in parts. Offensive stuff meant to piss people off. Sounds like a good idea to me.
PO Box 3183 / Kent, OH 44240

DOVE #? / $1.00 ppd
Boy zine with opinions, interviews and reviews. Patriarchy can make even the nicest guys blind.
440 S. Avenue E / Missoula, MT 59801

FRONTAL ASSAULT #8 / $2.00 ppd
This issue is dedicated to the magnificent world of zines! Reviews, photos and columns.
215 Chucker Dr / Summerville, SC 29485

GOOD CLEAN FUN #8 / $1.00 ppd
Comic strips and opinions.
PO Box 843 / Redwood City, CA 94064

I LOVE IT WHEN A PLAN COMES TOGETHER #1 / 1 stamp
A review of restrooms at various clubs in LA, and lots of stuff about the A-Team TV show, and a few opinions.
PO Box 833 / Lawndale, CA 90260

INTY BINTY #4 / S.A.S.E.
One page of comics, record reviews. Just loads of personality.
Tony / PO Box 621 / Grayslake, IL 60030

INTY BINTY #5 / S.A.S.E.
A few quick words on relocating to Chicago from El Paso, a comic and a few record reviews. Hopefully this will expand. The editor requests that when ordering write an interesting letter, and he'll do the same in return.
Tony Binty Sunby / PO Box 621 / Grayslake, IL 60030

LEAD BALLOONS #16 / S.A.S.E.
This is made up entirely of reviews of independently produced zines and books. If you produce such things send them your material. Network! Network! Network for chrissakes!!!!
Ronald Thomas Fleming / 843 Green Rd #306 / Ypsilanti, MI 48198

LEFT WING ANTI AUTHORITARIAN CLIP ART #4 / $2.00 ppd
Yup, that's just what it is.
PO Box 666 / Oxford, OH 45056

PLEASE DON'T FEED THE SHEEP #1 / 2 stamps
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Where do I begin? The main reason Wrong appeals to me is because the editor, Peter Hart isn't afraid to speak his mind. Where it seems like nowadays most zines are riding the bandwagon with the latest flavor of the month, this zine is questioning what's going on and openly defies the bullshit that should be challenged. Combined with a serious side and a sense of humor this zine is honest and human in feel, definitely making an impression. I know this intro sounds cheesy, like something you'd find in a mainstream rock publication but I can't think of any other way to describe it. Anyway... the interview took place on July 17 1994 off of Melrose Ave., near the Maconda in Los Angeles. Interview by Matt Average.

MRR: Tell us who you are, color of eyes... Actually just tell us about *Wrong* and why you started doing it.

Peter: A rather brief history I guess. I started working on it last summer, 1993, and the first issue came out at the end of the year, and this one (#2) just came out on July 14. There's no singular reason for doing a zine I don't think. I've always written down whatever and I've always enjoyed cutting shit out and pasting it onto paper. So, whether it be doing a school newspaper or doing a zine, like in junior high, it's always been kind of a passion. It's a labor of love, you really can't do it for any other reason.

MRR: What about *Pumpkineater*? Are you going to still do that or is it ceasing existence?

Peter: Actually there's anew on coming out on Friday. There's no reason for anyone to care about that unless they live around here. Free zines are kind of rare around here. Dave does *Can't Forgive* and I do *Pumpkineater*. It's actually really hard to get people to physically take a free zine, it makes no sense in the world. it's one of the hardest things to do. People act like it's such a chore to ball it up and throw it on the ground or something. It's (*Pumpkineater*) usually rather hateful or it's to make fun of something or someone, whether it be Christians or Earth Crisis. So that's the only reason for it, to speak on whatever's going on around here.

MRR: What's up with the smart-edge thing?

Peter: That's just a big joke. i actually got a real pissed off letter from some kid about how it was stupid and that it would be dividing the scene. I don't know. It's just a joke. I'm not *old*, but out here in California it seems really kind of young, and I hate to say stupid, but I think that's pretty accurate. The straight-edge scene is really dumb. Being in other places I figured out it's not that way everywhere. It's so closed off, and not to bag on Mike, but whatever's on New Age gets a lot of attention and everything else is kind of thrown to the side.

MRR: Why do you find the straight-edge scene dumb?

Peter: I'm just talking about California. It's just so non-critical. You can't pass out free zines or that people make fun of you for that. Not that that really bothers me, but it's just kind of like what I'm doing and no one seems to give a shit. It's kind of 'Lollapalloozy', you know, stand around and mosh, wear 'wife beaters', tell your girlfriend to hold your keys... It represents the worst of the 'alternative rock' scene. It's just really shallow.

MRR: How much of your time does your zine take up?

Peter: Very, very little. There's no sense in me

waiting this long to do a zine. I don't know why I took this long between zines. Because the truth in the matter is the bulk of work was done in a couple of weeks. There's a lot of mail work to do in sending zines out and writing people letters, but zines take up very little time. Thinking of things to write about takes up some time though.

MRR: Why do you call your zine *Wrong*?

Peter: To be honest, I don't like the name. It doesn't fit well after my first name, which is bad. (laughter) But it had a point in the first issue and now it's just...

MRR: What was the point?

Peter: It's just feeling kind of excluded, feeling like you weren't part of the general straight-edge scene or hardcore scene because of this or that, or you didn't have the right pair of pants or whatever. But I think now that that's just silly to worry about.

MRR: So do you feel uncomfortable within the straight-edge scene?

Peter: Not really. I don't care anymore. It wasn't a matter of feeling uncomfortable it was a matter of there's more to life than this, and I hope people understand , and I realize that they don't. Hardcore for them exists on Friday nights at a club, inside the mosh pit.

MRR: What is hardcore for you them?

Peter: It's always been an important thing in my life for the past however many years. It's writing letters, buying records, going to show, meeting friends... Spending lots of money doing whatever. (laughter) There's just so many facets to it that can be taken on so many different levels that just to see people that just kind of go to shows once every two months and mosh, I can't imagine wasting my time like that.

MRR: You may be going to school in New Jersey this fall, correct?

Peter: It's about 95% positive.

MRR: Will that effect your zine in any way?

Peter: As far as printing it and the money goes I'm sure it will. I was thinking about making the zine a lot smaller and doing it for free, or maybe selling it at shows for a quarter or something just so that my costs are very little. Right now the printing is very cheap because of where I work.

MRR: What are you going to be majoring in?

Peter: I'm a psych major. That's nothing permanent.

MRR: Any advice to people who may be considering starting a zine of their own?

Peter: Don't really fool yourself into thinking that all of a sudden you're going to be a really popular kid or you're going to get loads of free shit in the mail and everyone's going to give a fuck about what you have to say, because it's really not like that ever. The only people I know that have that kind of situation are people who have done their zine for years. Do whatever you want to do. There's a million straight-edge zines out there and the majority of them suck ass, basically. If you can expand your zine and cover something different, by all means do it.

MRR: Is *Wrong* a straight-edge fanzine?

Peter: When I was in New Jersey I was talking about that with Mat Gard, and we were talking about what would make a zine 'straight-edge', and we decided that zines don't drink or smoke so I guess they're all straight-edge, but they don't really have the choice to either. I don't know what a 'straight-edge' zine is really. If you count the fact that Tim from Avail is on the cover, he smokes, so I guess that disqualifies me. I could honestly care less about doing a 'straight-edge' zine.

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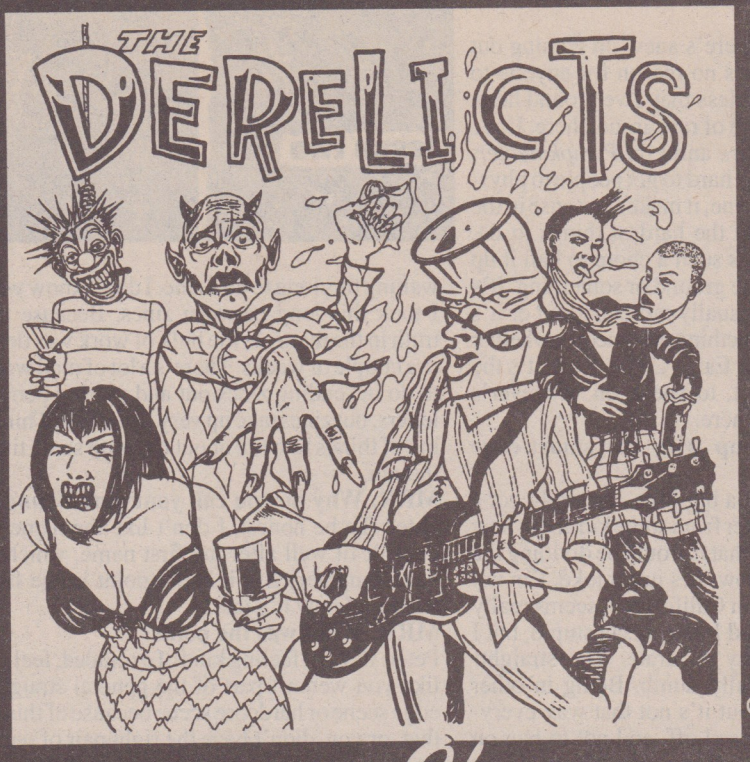

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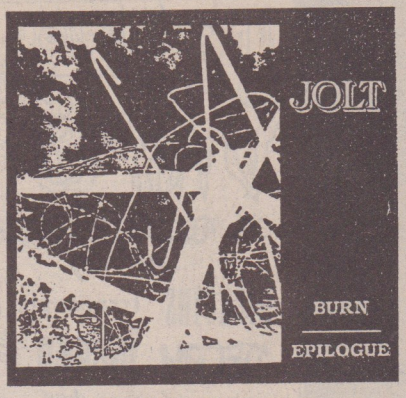

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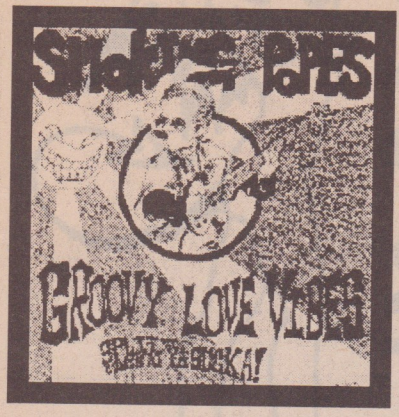

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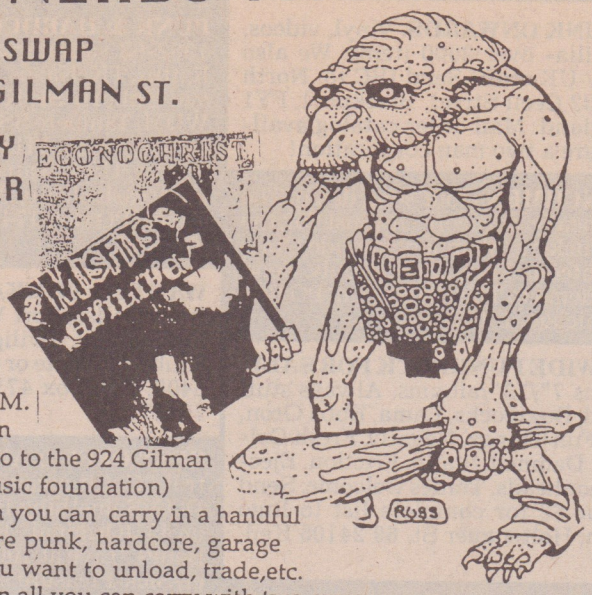

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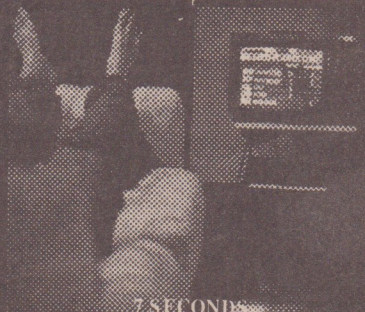

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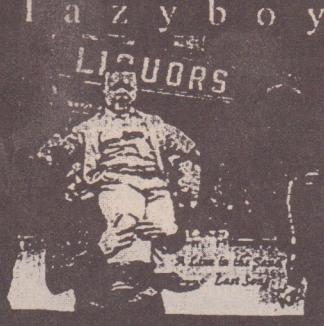

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A posthumous release for LAZYBOY; LOW RENT SOULS second vinyl appearance. Two songs from each band, over 10 minutes of music. $3.00 ppd. See review this issue.

Also available---
DAMNED FOR ALL TIME, VOL. 1 7"e.p.
Portland punk comp. put out by our cousin-brothers at National Dust. APT 3G, NIXON FLAT, THE JIMMIES, ATOMIC 61, LOW RENT SOULS, LAZYBOY. 6 bands, 6 songs, 10+ minutes. $3

COMRADE BANE 7"single
So many good things were said about this, we can't fit it all in the allotted space, but Flipside gave it three (count 'em 1-2-3) great reviews. $2.50ppd. ($2 w/either above 7")

Coming in Oct--STARVED AND DELIRIOUS 3-song 7"e.p. $3 ppd.
Write for list including our goods and other local labels.
Distributors/stores--get in touch. Cash or MO's to Robb Vancil.

Peace Creep Records, P.O. Box 42451, Portland, OR, 97242

7" TREATS

SPARKMARKER
Scallen EP - OUT NOW and going fast, looks + sounds swell

ULTRA BIDÉ
Africa EP, Japanese craziness outta NYC, wacky

WRESTLING CRIME MASTER
Japanese heavyness outta OSAKA

KORT PROSESS
Mindmelting HC from Norway, out in August

STILL: STRAIN (Can) - Driven/Second Coming 7"
ALICE DONUT/ICE PRINCESS (NYC) split 7",
ANGST/IDORA (Norway/Japan) split 7", SUBVERT 7",
DRESDEN 45 (Texas) - Blooddump 7", IDORA (Jap) 7"
LATER: new STRAIN 7" and CDEP (uh ah...)
ROMANTIC GORILLA (Tokyo) 7" and much more

NO FOREIGN MAILORDER!
DISTRO BLACKLIST, VACUUM, PE and various other nice folks!

HeartFirst Records
Böckhstr. 39
10967 Berlin
Germany

MAXIMUMROCKNROLL music classifieds

SELLING MY RECORD, TAPE and t-shirt collection. All kinds of music from the 1960s, 70 s and 80s. From funk to punk. Please send me your want lists. Bob Farrington, 7 Florence Drive, Clark, NJ 07066

PUNK & HARDCORE in Finland 1982-93 sampler w/ Lama, Anti Cimex, Rattus, TK, Kaaos, Bastards, Maho Neitsyt, Unborn SF, KTMK, Pelle Milijoona, WDM, Tamper SS and Riistetyt. 140 minutes in colour, VHS Pal, high quality videotape, $ 30 airmail postpaid everywhere .(Cash only please), very fast service!!! MM Tapes, POBox 174, SF 11101 Riihimaki, Finland.

TRADE/SALE All originals. No bullshit! Shattered Faith I Love America 7, DOA & Friends Expo Hurts 7, Freeze Tourists and Guilty 7s, Shitlickers Cracked Cop 7, Bad Religion Unknown LP, SOA No policy 7, La Peste Better Off Dead 7, Panics Wanna Kill My Mom 7, Septic Death Burial7, Artificial Peace/ Exiled 7, X Aspirations LP, Eddie And The Subtitles Skeletons LP, Widows all 7s, Eppu Normaali Poliisi Pamputtaa and Nipa 7s, Briard 7s, Terveet Kadet all 7s, Vox Pop Just Like Her Mom7, Deep Wound 7, Really Red Crowd Control 7, etc. Tons more from all around the world!!! We trade or buy. Massive catalogue for $1/IRC. Write to A.A.R. c/ o Jukka, POBox 174, SF 11101, Riihimaki, Finland.

WANTS ORIGINAL first pressings only! Village Pistols Big Money 7, Vomit Pigs 7, Features 7s, The Star Club Go To Hell and Club Take One 7s, Wakaki Ansatsusha 7 and more. Vktms Midget 7, Subhumans Sickoids 7, Fear 1st 7, White SS Mercy Killing 7, Cool Ghoul Fascist 7, Soft Boys Wanna Destroy You7, Fullham Furies These Boots7, Naked Raygun Flammable Solid 7, Are We Too Late For The Trend comp LP, Bud Luxford Presents comp LP #1, Fresh Color all, Gasoline Killer Man 7, Happy Squid Sampler 7, The Kids 1st LP and 7s, Kriminella Gitarrer 7s etc. 70s and early 80s punkrock from all around the world!!! Write to A.A.R. c/o Jukka, POBox 174, SF 11101 Riihimaki, Finland

EXPERIENCED VOCALIST seeks touring and recording punk, industrial, oi, ska, or death band will relocate serious calls only (217)267-7780. Steve, 536 Virginia Ave., Westville, IL 61883.

VIDEOS (PAL) SALE/TRADE: NoFx, Beastie Boys, Green Day, Rancid, Op Ivy, Bad Religion, Ramones, Les Thugs, Neurosis, Dickies, Screeching Weasel, New Bomb Turks, Toy Dolls, Boredoms, Husker Du, Extreme Noise Terror, Unsane, Black Flag, Mudhoney, Sonic Youth, Jawbreaker, Dinosaur Jr, Rollins, Discharge, Devil Dogs, Down By Law, Therapy?, Bad Brains, Snuff, All, Descendents, House Of Pain and more. Marco Sannino, Via Monteverdi 43, Palermo 90145, Italy. Send $1 for list.

77 UK PUNK ONWARDS. Vinyl, videos, memorabilia- over 2000 items. We also buy USA/ UK stuff! Send IRC to: North Records, 32 Cecil Street, Blackpool, FY1 3RA, England. Mail order catalog available. We are a two man corporation!

THE HENCHMEN -four song demo. The music is heavy hardcore. A must for the extreme fuckers. Members include Obituary, Righteous Pigs, and Pittbuly. Send $5.00 for demo to The Henchmen, PO Box 56484, Chicago, Il 60656-0484

WORLDWIDE PUNKROCK FOR SALE. 2000 items 7"/12"/albums. Always stuff by: Briard, Buzzcocks, Lama, Ebba Gron, Victims, Fun Things, Negativ, Fresh Color, Vopos, Damned, Stalin, Friction, Ejectors, Lemonheads. Trades welcome. Send 3 IRC's or $2 for complete list to Ingo Eitelbach, Holtenauer St. 69 24105 Keil, Germany

HEY BANDS! KDVS in Davis, Ca plays *real* punk, metal, thrash and hardcore! True "alternative" radio! Send demos, vinyl and CD's to us. If you send stickers we mail them to station listeners! Send to KDVS, 14 Lower Freeborn Hall, U C Davis, CA 95616, USA. Call (916) 752-0728 for more info! 5000 Watts, reaches Sacramento!

S.M.D. 9 SONG 7" "Southern California Hardcore" $3.00 ppd. U.S. $4.00 world. Cash or money order only to Maury Vasquez 8807 Arma St. Pico Rivera, CA. 90660 U.$.A. Any labels interested in helping us put out our second 7" please write or call at (310) 908-6444.

MEGA-RARE HARDCORE 7"s and LP's set sale.Hundreds of original punk rock classics; Cause For Alarm, DYS, The Freeze, F.U.'s, Germs, Kraut, Minor Threat, Misfits, Negative Approach, Nihilistics, Social Unrst, SSD, etc. Send SASE (long envelope) for list to: Mike B, 159 Emerald St, Malden, MA 02148

PUNK ROCK, US/UK hardcore, Mod, Ska, Oi, New wave. 1500 ovscure rare/not so rare titles. From '76 to '94 LPs 12s, 7s. $1 for catalogue - Jayne Mrnr, 10 Woodstock WAy, Mitcham, Surrey, CR4 1BA, England. Gen X, Crass, First Steps, 2 tone, Cock Sparrer, Damngo, Bags, Boys, Fresh Color, 4 Skins, Directions, Eyes, Scandel, Babes, K9's, Denizens, Jerks, Drones.

BEST OFFER: All 7"ers - Misfits "Evilive" (orig. on Plan 9) White Cross "Fascist", DOA "Positively", CIA "God, Guts..", Sticks & Stones (1st on onslaught Mandant), Royal Trux "Hero Zero", Cows "Chow", YOT "Cant close.." (Positive Force), SOIA (Rev. #3), Toxic Reasons "God Bless America", Seizure "All hail .." (Incas), Victims Family "Quivering Lip", Vice Squad "Last Rockers", Artificial Peace/ Exiled, White House "Thank your lucky stars" Unsane "Jungle Music" & "Concrete Bed" Trades/Bids to: Glenn 106 4th Avenue, Apt. #3, Bradley Beach, NJ 07720

PUNK & HARDCORE IN FINLAND - 1982-93 samplerw/Lama, Anti-Cimex, Rattus, TK, Kaaos, Bastards, Maho Neitsyt, Unborn-SF, KTMK, Pelle Miljoona, WDM, Tampere SS & Riistetyt. 140 minutes in colour, VHS pal, high quality videotape, US$ 25 airmail ppd. everywhere (only cash please). Very fast service!! MM Tapes, PO Box 174, SF-11101 Riihmaki, Finland.

WANTED: PUNK/WAVERS from 76-89 from Dallas/Fort Worth area for a film I'm making. Twilight room, Zero's, Hot Klub, etc. Write or call - Laura: 817-763-8406, P.O. Box 471106, Fort Worth, TX 76147

BEST OFFER: All 12"/LP's SS Decontrol "Get it away", Killed by Death #4, DOA Something Better Change &" War on 45" (Original "Repent" cover) Broken Bones "Live at 100 Club", Code of Honer/Sick Pleasure split, Crucifix "Dehumanization", DYS "Brotherhood", Napalm Death "From Enslavement" (w/ bonus 7") Godflesh "Streetcleaner" V/A Mondo Stereo, V/A Another Phrric Victory, Toxic Reasons "Killed By remote control", Ruin "Fiat Lux", Heart Attack "Keep your Distance", Aggression "Dont", Green River "Come on down" (Homestead) Glenn 106 4th Ave. Apt #3, Bradley Beach, NJ 07720

BEST OFFER: All 7"ers - Blight (Touch and Go), Feederz "Jesus", Really Red "Crowd Control" Fartz "Because this .." Freeze "Guilty Face", Government Issue "Malce an Effort (FOY), Lifesblood "defiance" (Combined effort), MDC "Multi Death Corp", Warzone "LESC" (Revelation), V/A Worlds in Shreds #2, V/A Caution, Demob "No room for you", Mau Maus "No Concern", Yuckmouth (Conversion, green vinyl 1989), No for an Answer (Revelation #6) Beaver "Trendy", Christ on a Crutch "Spread" (over the top) Bids to: Glenn 106 4th Avenue, Apt. #3 Bradley Beach, NJ 07720

BEST OFFER: All 1 2"/LPs - Angry Samoans "Inside my brain" Axe cover (Bad Trip), Doggy Style (Flipside), Econochrist "Ruination" (Very Small), Husker Du "Land Speed" (New Alliance), MFD "Full Volume", Mcrad "Dominant Force", Kraut Adjustment" (original), Pussy Galore "Groovy Hate fuck.." (Vinyl Drip), V/A Amphetamine Reptile Peel Sessions (blue vinyl), Wasted Youth "Regans In" (Sanoblast), Residents "Eskimo" (White vinyl), Vibrators "Pure Mania" Glenn, 106 4th Avenue, Apt #3, Bradley Beach, NJ 07720

MOLETRIFFID/PLAINFIELD split 12" only35 left, 6.00 p.p. this is not punk according to m.r.r. standards. so what that just means we win.plainfield/ted bundys volkswagon split c.d. 3 songs a piece, only the few less fortunate will not like this raw slab of wicked red neck/ thick neck tunage.smelly records p.o. box 16191 s.f., ca. 94116!!!!!!!!!!!!!

MAXIMUMROCKNROLL music classifieds

BEASTIE BOYS VIDEOS, 1986-1994, huge selection, low prices, fast service, high quality, free postage, everything any Beastie fan wants is right here, for catalog send SASE to: Ben E., PO Box 215903, Sacramento, CA 95821.

MORBID OPERA: ex-Eat and Roach Motel with female vampire vocals - 60 minute tape -$4. Black Rain: ex-Missing Foundation recorded live at GG's last gig. 30 minute tape $4. No checks. TPOS 12 Mill Plain Rd., Danbury, CT 06811.

JAPANESE HC FOR SALE: Disclose - Fear Of The War tape with patch on chrome tape $3.50 ppd USA. Limited to 250 copies. Also JapanKore compilation tape with CF DL, Disclose and more. $4 ppd. US/$5 Europe/$6 world/yen 1000. Condemned/De Fiance split EP out soon. Write with stamp/IRC for list of current stock. Brian, PO Box 8511, Warwik, RI 02888, USA.

DISTRIBUTION IN JAPAN!! Wanted: punk rock, garage bands and labels. Need your EP's, LP's, CD's, tapes!! Please send free demo tape, or write a letter soon! Hideo Shionata, 2804-411 Kosugaya Sake, Yokohama City, Kanagawa 247, Japan.

CANADIAN PUNK! Blundermen "Blunder On Bikini Island" 10" is available for $7 ppd. from the US, and $8 ppd from Canada and world. The Blundermen have been compared to YYY, DOA, Naked Raygun, etc., So you know where they're coming from. As well, other Canadian releases available from bands such as Blowhard, Hockey Teeth, Immoral Squad, Dirty Bird, etc. Increase Distribution, PO Box 664, Station C, Toronto, Ontario, M6J 3S1, Canada. (All orders in US funds except Canada, please).

TORONTO AREA HARDCORE tape out now!! Underground Battleground... Gaining Ground features tracks from Shotmaker, Armed and Hammered, Pallocracy, Wad, Blowhard, Blundermen, Fall From Grace, Hockey Teeth, Mr. Nobody and Kops For Christ. $4 postpaid from the United States, $5 ppd from Canada and world. All orders in US funds except Canadian orders. Citizens For A Better, Safer War Records, PO Box 664, Station C, Toronto, Ontario, M6J 3S1, Canada.

BOY'S LIFE/SECULAR THEME split 7" available now. Send $2 to Flapjack Records c/o Matthew Pryor, PO Box 45628, Kansas City, MO 64171.

NEW SCHOOL "PUNK" sucks! I'm looking for old mystic records. Slaughterhouse 5, the Grim, the Let's Die compilation, Return to Slimey Valley, Reign of Terror, Rigor Mortis, PTL Klub, etc... If anyone has any or knows where to get it, please contact me. I need my fix! Jason Frey/ (805) 541-1157 / 546 Higuera St. #17 / San Luis Obispo, CA 93401.

CLUB KLOWN - Fuck the Kiss Army. Find out about real punk rock with Das Klown. Send for info on upcoming releases and tour. We love mail (especially hate mail) so write us. Club Klown, 3614 Brayton Ave., Long Beach, CA 90807.

VIDEOS AVAILABLE on all world systems! I've got over 2500 shows to choose from! Live shows. Punk/ Hardcore/ Industrial/ Documentaries/ Movies. Hot new bands/ rare old stuff/ everything inbetween. Want somethin' special call and ask, or send $1 for big list to: P. DeMattia, 8 Haddon Road, Hewitt, NJ 07421 USA Phone (201) 853-4420 Fax (201) 853-8740

VIDEOS (PAL/NTSC/SECAM): Shellac, Hole, Ween, Boredoms, Lush, Birthday Party, Cave, Rollins, Treponem Pal, Swans, Oxbow, God, Lydia Lunch, Bastro, Sebadoh, Neubauten, Die Haut, L7, Crimpshrine, Misfits, Cows, Brotzman, 7 Year Bitch, Killdozer, Rapemen and tons more. Best quality/Choices....for info, send $1, 4 stamps or $ IRC's to Karl U, 550 Larkin #302, San Francisco, CA 94102-3312

FREE DEMOS (from Timescape Zero, Shroud and more), cheap 7" and LP's (Timescape Zero and Subliminal Criminal), free fanzines and a lot more! Send SASE for a free list. Feast Of Hate And Fear, POBox 820407, South Florida, 33082-0407

SALE/TRADE: Wide Awake7", Side By Side 7", Krakdown 7", Token Entry "Beneath The Streets"LP, Blind Approach "New Age", Battery 7", Swiz "Down" 7" on gold, Crass "X-Mass" 7", YOT "Yesterday" 7", YOT "Anarchy In Vienna" LP, Fugazi "Function Is The Key"LP, Radi 7", Bloodline "Waiting Game" 7". Moo Cow, 38 Larch Circle, Belmont, MA 02178

INDEPENDENT GARAGE/ R'n'R/ Punk 45's, LP's, CD's, Childish, Cynics, Monomen, Devil Dogs, Mummies, Cheater Slicks, etc. Labels include Estrus, Get Hip, Crypt, Sympathy, many more, limited editions, some out of print. Free catalog. Recluse Records, POBox 41236, Rochester, NY 14604

RESIST After the longest wait in Hardcore history, our new LP "Ignorance Is Bliss" is coming out on Profane Existence!! Yeah, we broke up. Thanks to tour friends and co-conspirators everywhere! Support the DIY underground! Going' out like a soldier...Resist RIP.

STOP WASTING YOUR MONEY on records. Why blow jall your cash on old plastic when you can trade tapes for nothing? I have good catalog of 70's-90's punk / HC / etc. Looking for newer HC & unaffordable, early-80's hardcore. Send lists / wants, and you know the rest. Tape trading "networks," please write. No shitheads / crummy-ass stereos. Serious Responses, write: Tony Popow / 909 North Leavitt, 1R / Chicago, Illinois / 60622.

GODLESS - Portland political punk/ HC lives! New 10 song demo (with stickers) only $3 postpaid USA/ $5 postpaid world. "Who's In Control?" LP's ('92) only $5 postpaid USA/ $8 postpaid world (surface). Godless/Naked Aggression split LP out soon! Godless c/o Ward, 3206 S.E. Rex, Portland, OR 97202

WANNA TRADE SHITRAW Punk and Hardcore for another alike releases!!! EP's wanted: Peggio Punx 1st, WCF, Zyklome/Demolition split, State, Swankys-Lifestyle, No Thanx, Zmiv, Agent Orange, Aburadako, W.Cross, Systematic Death flexi, Gudon flexi, Sex Complex Class 1st, G. Control, Zadkiel, Varukers "No Hope", Zolge, Jiga. 12" records: Master Tape, Boston Not LA, G-Zet, Swankys "Best Of". Write: Otto Itkonen, Ropice 281, 73956 Trinec 6, Czech Republic.

FUCK ME GENTLY, I still can't find the Past 7's, Ill repute "Land Of No Toilets"7', YOT "Can't Close My Eyes" 12", We Got Power 1 on Mystic, something by Decension, and MRR back issues #1-8, 11, 12, 14, 19, 21, 22, 25, 26, 30, 32, 39, 75, 86. Tim, 369 Waverly St, Hamilton, Ont, Canada L8H 6R3

COLUMBIAN NECKTIE AREA are looking for hardcore shows to play in the Ontario, Michigan, Northern Ohio and New York areas. Anyone who can help contact Tim, 369 Waverly St, Hamilton, Ont, Canada L8H 6R3. Ph: (905) 549-1278

DEMOS WANTED from Endpoint, Snapcase, Life of Agony, Biohazard (original not necessary), and your band so I can review it in my zine Eightball. Anyone sending in music for review gets free copies. Issue #1 has Stremgth 691 amd Jasta 14 interviews and more for $1 or trade for your zine. Ads are free! 11 Dix Street, Hamden, CT 06514.

DID ANYONE VIDEOTAPE the Cupid Car Club, the Insaints, Born Again$t, or Hasil Adkins? If so, send a list of demands (for dubbed copy) to Rufus- 6509 White Post Road., Centrevill, VA. 22020. Thanks.

SCOTTISH VIDEO COLLECTOR seeks more contacts for exchanges in Finland, Norway, Sweden, Denmark, Belgium, Holland, Spain, Greece, I have well over 2500 hours rare punk, garage, new wave, 70s metal. I use Hifi VCRs. Your list gets mine. British contacts not replyed to! John, 40 Herbertshire Street, Denny, FKG-GHD, Scotland, 0324825264.

RARE VIDEOS by Pulp, Manic Street Preachers, Blur, S.T.P., Nirvana, Pistols, Ramones, Damned, Buzzcocks, Motorhead, Cramps, Rollins, Sham 69, Jam, XRay Spex, 2500 hours available. Send 2 international reply coupons (available from your post office) and state interests to: JW, 40 Herbertshire Street, Denny, FKGGHD, Scotland.

MAXIMUMROCKNROLL music classifieds

BID/TRADE- 12"s: Subculture; Adicts-This..Life; Chron Gen; Didgits-Fizzbomb (BamBam); Dingface; Red Cross EP (Orig.); N. Death-Grindcrusher Tour boot; Psycho-8-Song, Hosebags; Comps-Cleanse Bacteria, Keats Rides Harley; 7"s: Psycho-6 Song; J.Dahl/C.Chrome (Sympathy #16); Clitboys; Mecht Mansch; Down Syndrome; F.U.s-Rock Nation boot; Half Life-Under Knife; +more David H. PO Box 2256 Danville, CA 94526.

SCENECUBATOR! "Noise ~'rom ~he Old Dominion" 13 noisey Virginia bands churn out nearly an hour of Hardcore/Grind/Death/alt & more! Professionally duplicated on chrome tape with a nice cover (includes contact addresses) Available For $6 p.p.d. (well concealdd cash or blank money order onl~!) from: Open Eye Records p.o. box 1835, Dale City, Va 22193 "distributors, get in touch!"

DRUMMER LOOKING to relocate and start a crust/punk band influences - Assfactor 4 Blownapart Bastards Heroin Buzzov-en Anti-Schism Detonators-Leave a message w/ phone no. if i'm not home - Matt 502-633-7768 1415 St. Andrews Dr. Shelbyville KY 40065 P.S. Fucj Louisville.

I'M LOOKING FOR any rare and not so rare singles and LP's by: Ramones! MTX, Fastbacks! SLF, Hard Ons, Descendents! Rezillos, and other pop-ular bands of this nature. Will trade/pay reasonably lf worth it. Ramones heads please write. Randy Moore 8732 NavaJo Rd. San Dlego, CA 92119.

YOU NEED MORE MUSIC!! So do I. I'll record my records, tapes, cds onto quality cassettes in exchange for recordings of your stuff. I have lots of punk/hc, old and new. Jeff 205-A Wilson St. Honolulu, HI 96818.

FOR SALE: AGNOSTIC FRONT "United Blood" 7" Official ltd. reissue Red or Blue wax ($35 ea.), Warzone 1st 7" Black ($25), Warzone "Don't Forget The Struggle" LP ($25), Vision 1st 7" ($20) Judas Bullethead "Cold Sore" EP ($30), Screeching Weasel "Punkhouse" 7" Original ($30) All Mint! Write first to reserve. Tim Welsh, 24 West Amherst St. East Brunswick, N.J. 08816

AUCTION: Up for bid, Agnostic Front "United Blood" 7" EP Original 1983 release of 500 w/insert. Mint. Available to the highest bid over $100. Auction ends Oct. 15th. Tim Welsh, 24 West Amherst St. East Brunswick, N.J. 08816

LIST #17 IS OUT with rare and not so rare punk/indie stuff. We have more 7"s in this list, color vinyl, imports, some rare one -of-a-kind, plus some indie CD releases for low prices (under $9). Indie/Punk/ Hardcore/ Alternative titles. Send a stamp (USA) or IRC (foreign welcome) to: Andorra records, Dept. A, POBox 3021, Montebello, CA 90640.

NEW YORK STATE D.I.Y. SHOWS in Hudson Valley. Call for listings (914) 626-8110. Or write Alvis R.R.2 Box 163B Accord, NY 12404

RECORD SALE/ TRADE: Big Boys, Dicks, hates, Hugh Beaumont Experience, Huns, Los Reactors, Modern Whigs, NCM, Nervebreakers, Really Red, Vomit pigs, etc...Axis Records, Box 33033 Austin, TX 78764-0033. Ph: (512) 445-6423. Calls preferred.

HUGGY BEAR- Long Distance Lovers 7" $3 ppd, Universal Order Of Armageddon 12" $6 ppd, Avail "Live At The King" 10" $6 ppd, etc. Send well concieled cash, check and M.O.'s to Melissa Donnelly. Send SASE for catalog. Vomitorium, POBox 457 RB, CA 90277

TOP SLUGGERS dbl 7" in snazzy cloth drawstring bag, features 6 bands from fargo, ND (former home of Hammerhead and Godheadsilo): Orange 17, Haul, Vroom, Submarine, 7 O'Clock Sucker, and Honky Sausage-numbered and limited to 500-only $5 postage paid in US add $1 for Canadian orders cash or money order to Bigblock Records, PO Box 11083, Fargo, ND 58106.

VIDEOS AVAILABLE for trade (700+) I have GG, Agnostic Front, Bad Religion, AOD, 7 Seconds, Broken Bones, DI, Dayglow, DOA, Fugazi, L7, Lunachicks, Meatmen, SNFU, MDC, Social Distortion, Toy Dolls, UK Subs, Warzone, Discharge, Fang, Macc Lads and lots more. Your list gets mine even if yours is small. Joe Morgan, Goshen Mobile Estates #80, Torrington, WY 82240.

GOING...GOING...out of print! Punk/Power Pop/Metal cassette and CD cut outs and overstocks for sale cheap. Tapes $1.99-$3.99. Last chance before they're out of print! Free flyer/catalog thing. Just write: Infernal Racket Studio 131, POB 443, Owosso, MI 48867-0443 (overseas send IRC.)

I'M LOOKING FOR info/ articles/ flyers/ etc on American punk and DIY artwork connection (anarchism, Feminism, Racism, etc.) Any help appreciated, please contact; Bren, 9, Flat 4, Braithwaite Road, Sparkbrook, Birmingham, B11 1LB, England.

EYE HATE GOD - Pharmaceutical sabbath induced drugkore damage from the sewer of the south, soak up the depravity now before we really sell out. Videos, cassettes, limited first LP vinyl, sell or trade. Contact now: M. Williams, POBox 1531, NY, NY 10276

VIDEOS: Lag Wagon, Meices, RFTC, NUFAN, Big Drill Car, Lucy's Fur Coat, New Bomb Turks, Jawbox, Jawbreaker, NoFx, Velocity Girl, Doughboys, UJBOD, Fluf, Jehu, Seaweed, Pennywise, Samiam, Overwhelming Colorfast... Send list or 2 stamps to: IKR, POBox 570743, Houston, TX 77257-0743

PUNK, ALTERNATIVE set sale list. Sub Pop, AmRep, some other cool shit too. Send SASE to: John Branin, 5931-47th, S.W. Seattle, WA 98136

FREE CATALOG jam packed with the best Hardcore, Punk, Grind, Industrial and Alternative in all shapes and sizes. Send a stamp to get this massive offering. Round Flat Records, 63 Lennox Ave, Buffalo, NY 14226-4226

WHY GET RID of something that is important to you for almost nothing? I can pay more for your CD's then others simply because they may be as important to me as they are to you. Buying CD's, selling, exchange send info to: Chris / 1111 Park Ave #1103 / Baltimore, MD 21201.

WANTED: S.D.S. "Never Arise" 7" (any S.D.S.), Hellspawn / Sasquatch split 7". Anything from: C.F.D.L., C.C.C.C., Discordance Axis, Anti-System, Anti-Cimex, Agathocles, Tuomiopaivan Lapset, Blood, Heresy, My Dying Bride, Coil, Whitehouse, Catacomb, G.G.F.H., Loss for Words, Mindrot, 13, Sacrilege, Master (any Speckmann stuff). Vinyl Preferred, Compact Discs acceptable. Send lists & asking prices to: Geisten Kobold, 502 East Lincoln, Mount Carroll, IL 61053.

WANTED: Legal Weapon 'death of innocence: & "your weapon" LP's, Vox Pop "just like your mom" 7", Punishment of Luxury "secrets" 7", Chaos UK "loud, political, uncompromising" 7" & "Chaos UK" LP, Drones "bone idol" & "can't see" 7"'s, Eyes "T.A.Q.N." &", Punks not Dread, Future looks birght, & Squat or Rot #1 comps. Graham Trievel, P.O. Box 1625, West Chester, PA 19380-0051.

DC CROSSOVER, 90s STYLE. Voxhumana is the band, and their new 7" is out now. If you're into progressive metalcore (Voivod / Crumbsuckers), check it out. Touring East Coast in September, rest of U.S. in November / December. Interested? Speakwell Records, 3125 Port Way, Annapolis, MD 21403. (410) 268-3842. MRR would hate us.

CUZ THAT'S WHAT TIGGERS do best: Tigger bootlegs- Green day, Op Ivy, Rancid, J Church, Screeching Weasel, Tilt, Total Chaos, Offspring, Bad Religion, Lag Wagon, Queers, Basic Radio, Pennywise, Avail, Buzz-Oven, Eye Hate God. New: Bosstones and Voodoo Glow Skulls. send a stamp or something cool for a complete list. Tigger (not Tigger bootlegs), POBox 848, Gulf Breeze, FL 32562

ATTENTION ALL BANDS! I'm putting together a compilation tape of Kiss covers! Send me your Kiss covers and they will all be included on the tape ! I promise I may do a 7" of Kiss covers if this tape is successful! Send everything to Kiss My Ass Too c/o Andrew Jacobs, PO Box 3291, Costa Mesa, CA 92628-3291.

MAXIMUMROCKNROLL music classifieds

WE HAVE SHOWS to play in and around LA. But we need a drummer! Quick! Melodic/Pop/Slop/ Punk. Vinyl hopefully by the end of the year in we just get a reliable drummer. Call Fred or Nux @ (310) 540- 2811

WHITE ZOMBIE "Pig Heaven" 7"(original- mint) for sale. Highest bid. also many Pussy Galore (early titles). John (718) 727-2548

OBSCURE TEXAS PUNK video for trade. Bobby Soxx, Dot Veath Group, Hates, Huns, Legionnaires Disease, Nervebreakers, Really Red, etc... Wanted: equally obscure '77-'82 punk video from USA, Canada and Australia. Axis Records, POBox 33033, Austin, TX 78764-0033. (512) 445-6423

CHEAP 'LECTRIC GUITARS and basses. I build to your specs in my basement. Complete punk! Fer info write! Matt, POBox 6004, Wausau, WI 54402

TRADE/SALE: 7"s, Babes In Toyland "Handsome", Beaver, Broken Talent, Dickless "Saddle" (green), Effigies, Gizmos "Muff", Gorilla Bisquits (Yellow), Lethal Yellow, Mad "Fried", Mecht Mensch, Minor Threat "Filler", Poson Idea "Pick" (blue) "Darby" (blue), Sub Pop 45 (green), 100 Flowers, Poles "C.N. Tower", Rest In Pieces, Shirkers, Nirvana/ Fluid (green), Unsane "Vandal". Christopher Renna, 80 Birch Rd, Watertown, CN 06795. Ph: (203) 274-4779. Wants: Vopos, Genetic Control, White Cross, 7's, any Hammerbox or Eve Plum's. Live audio/video.

FOR SALE ACTION PACT. ANWL, Conflict, Crass, Discharge, Exploited, GBH, Varukers, Clash, Cockney Rejects, Demob, The Mob. Send 2 IRCs or $1 for large punk list to: Dave, 45 Somerset Road, Coventry, CV1 4EG, UK. Phone/ fax +44 203 225378

OFFERS INVITED FOR: SOB Leave Me Alone 7", SOB/Napalm Death Split European tour 7", Asbestos War Crisis Ep, Confuse Atrocious Madness 7" (coloured vinyl, only 300), Confuse Kill the... 7" (coloured vinyl, only 200), Outsiders (v/a) Lp, Hardcore Unlawful Assembly Lp, A Farewell to Arms Lp. Dave, 45 Somerset Road, Coventry, CV1 4EG, UK, Phone/Fax +44 203 225378

FOR SALE -MURPHY'S LAW -1st Lp Green Wax ($25), Wretched Ones - 6" Red Wax ($25), The Cause - "High Touch Intent" 7" ($12)m P.E.D. - "Xerox For Yugoslavia" 7" ($12), Sticks and Stones - "World To Be Saved" 7" ($15), Dope, Guns & Fucking Vol. 3 ($20), Vols. 4 &% ($15 ea), Reserve First, Tim Welsh, 24 West Amherst St., East Brunswick, NJ 08816

SURE I'LL CARRY you're stuff! Send samples and working terms to Sound Idea Distribution/ 3421 SE Micanopy Ter./ Stuart, FL 34997.

TRADE: FRICTION "I Can Tell" 7", Mirrors "Out of Order" 7", Stalin "Stalinism" 7", v/a "Great Punk Hits" Lp, Outo 12", Lip Cream Lp, Death Side Lp, Swankys 7", flexi + Lp, Confuse 7" + flexi, Rose Rose 7", Execute 7" + Lp, etc... I'm looking for Chiefs "Blues" 7", Maids "Back to Bataan" 7", Skinnies "Kill the Beat" 7", and '76-'83 Killed By Death type punk records. Please send your trade/want list to: Yasutaka Takeda, 1396-29 Fukaya. Ayase City, Kanagawa 252, Japan.

BOOTLEGS OUT THE SHITHOLE in the Sound Idea catalog. Send two stamps or 4 IRCs for 12 page catalog. Bootleggers get in touch. Sound Idea Distribution/ 3421 SE Micanopy Terrace / Stuart, FL 34997.

T-SHIRTS, RECORDS, VIDEOS, CDs and More! Send 2 stamps or 4 IRCs for 12 page catalog. Send samples and working terms for consideration. Store opening Aug 1994. Sound Idea/ 3421 SE Micanopy Ter./ Stuart, FL 34997.

FAILURE FACE— anyone who took photos, video or audio of Failure Face on tour, please contact Bob Suren/ 3421 SE Micanopy Ter./Stuart, FL 34997. Thanks to all who came out! New 7" out now on Ebulltion. First 7" for trade. Write me!

NEW BOMB TURKS, Screeching Weasel, Wiggle, Gore Gore Girls, Queers, Crimpshrine, Fifteen, Jawbreaker, Greem Day, Rancid, Op Iv, Downfall, Basic Radio, Tilt, Cringer, J Church, NOFX, Wynonna Riders, Sweet Baby Jesus, Soup, Buggerall, All, Descendents, Big Drill Car, Snuff, Shudder to Think, Jawbox, Fugazi, Nirvana, Seaweed, Superchunk, Social Distortion, Misfits, Minor Threat, Smiths, Ramones, Bad Religion and more. Send a SASE (foreign $1) to: Jason Duncan, 507 Windridge Circle, Inman, SC 29349 for live, demo and video list with over 500 titles.

HEARSAY PRESENTS: $13 "Split Atombs" duel 7" with New Yorkers loyal to none & vision of disorder #14. "North by Northeast - conference to commence" sxe comp. 7" featuring Halfmast (NY), Kurbjaw (NJ), Cornerstone (CT), & Emission (MA) & Available again #12 re-press of "Boston is Burning Fueling the Fire" comp with Converge, Daltonic, Opposition & Dive $4 each postpaid US or all 3 for $10 US add $2 elsewhere to: P.O. Box 382288, Cambridge, MA 02238-2288. Voicemail: (617)499-4845 for Boston bookings.

HERB ALBERT RECORDS needed! Any condition. Sure, they're common as oxygen molecules and no record store will take them. But I will! Multiple copies OK! I will send you something back; maybe records, maybe CD's, maybe something else. But the more you send, the more you get. Please send to: The Herb Albert Project, 535 Stevenson St., San Francisco, CA 94103

NOW ACCEPTING SUBMISSIONS for Stephen Foster tirbute LP! America's first professional composer of popular songs ("I Dream of Jeanie," "Swanee River," "Camptown Races," "Come Where My Love Lies Dreaming," "My Old Kentucky Home," "Oh! Susannah!", etc.) deserves a tribute LP now! Please submit cassette or 1/4" (all submissions returned) to: Repent Records, 535 Stevenson St., San Francisco, CA 94103

COMP. IN THE WORKS. It's a double LP and we're several bands short. Send us a sample of what you've got. Everyone who sends mail to; Jim Donner/ 803 Indian Trail, Salado, Tx. 76571.

B.D.G. MAILORDER: Live music and prank call tapes. Etheriel, Gothic, Industrial, Hardcore, Rock, and many many more! Send $2.00 or (7) $.29 stamps to: B.D.G., P.O. Box 16184, Newport Beach, CA 92659.

FOR SALE/TRADE: hardcore vinyl 100+ Jawbreaker, M.D.C., Conflict etc... Looking for Fuel-Take Effect 7", MIA-Nostes cassette, Flipside mag 36-39, 43, MRR 5,6,7. Andy Edwards, 12 Aber Las. Flint. Clwyd CH6 5 PZ U.K.

SOUND IDEA DISTRIBUTION—send two stamps or 4 IRCs for 12 page catalog. Send samples and working terms. Store opening in Tampa, August 1994. Sound Idea/ 3421 SE Micanopy Ter/ Stuart, FL 34997.

INSAINTS FAN looking for Insaints stuff: photos, demos, interviews, etc. Videos particularly at Gilman St. complet with blue hair, urine and produce. Operation Ivy crap like old shirts, and flyers wanted. Capitalists fuck off! Send what ya got to "Ratboy"/ 1763 45th Ave./ San Francisco, CA 94122, and I'll do something nice for you.

H8 RECORDS! All rights reserved, twelve song, '94 demo- "Losing The Past" hardcore sorta stuff from Canada, in the Inside Out/Swiz vein... I hate to compare bands, but it's the easiest way that's not confusing, sorry. Anyway, two bucks to: Jeff Caissee / 31 Hunstrom Road NE / Calgary, Alta. Canada / T2K 5W1. Thanks, 7" soon? If you can help, write! GTA.

LOOKING FOR TWO Gilman St. videos—Soulside and YOT / Underdog / No For An Answer / Bold. Both shows took place back in August of 1988. Also searching for Warzone and Side By Side shirts. S. Raymond / PSC 3 Box 928 / APO AE 09021. Toby Bitter-Write!

PUNKROCK VIDEO! We have something for everyone: oldschool punk, hardcore, straight-edge, industrial and new punk. Cheap prices, quick service and yes, we trade. Send 2 stamps for a list: R+M Video, 1818 S. 2nd St. #59, Waco, TX 76706.

MAXIMUMROCKNROLL music classifieds

HELLBASTARD, Rippercrust, the LP their 1986 demo now out on colour vinyl. Very limited, $20 postpaid to DS4A, c/o Box 8, 82 Colston St. Bristol, BS1 5BB, Avon, UK.

VIDEOS FOR SALE/TRADE. Over 600 hours of TV clips / full shows / promos. Loads of very rare stuff from all over the world. UK / US punk '75-94... Adverts, Bad Religion, Clash, Crass, DBL, Fugazi, GBH, Green Day, Magazine, Misfits, NoFX, Pennywise, Rancid, Ruts, Sham 69, S. Weasel, SNFU, SLF, Subhumans, etc. SAE (UK) / 2 IRC's or big trades list: Dave, 22B Dundas Street, Edinburgh, Scotland.

CRASS-You'll Ruin It For Everyone live CD, 17 trax, a must for all fans. US $20 post paid from DS4A, c/o Box 8, 82 Colston St. Bristol, BS1 5BB, Avon, UK.

SELL ME THESE PLEEZE: 12": DYS- 'Brotherhood,' Amebix- 'Monolith,' Oi Polloi- 'Atomic Menace,' Nausea- 'Extinction,' Rorschach- 'Remain Sedate,' Political Asylum- 'Window...' Infest-12" !!! Also 7"ers: Bastard, Heresy, Amebix, 1st Deformed Conscience, Nausea- 'Smash Racism,' tons more. Write and tell me how much you're selling these for. Thanks! Matt O'Brien, P.O. Box 683, Bayside, CA 95524.

TRADE/SALE: C.I.A. 7", Double-O 7", State 7", Rest In Pieces 7", White Cross 7", Minor Threat - Filler + Eyes 7", Misfits: Haloween 7", Freeze: Guilty, DYS: X-Claim 12", ISM: Diet LP, V/A Half Skull 7", V/A Process of Elimination 7", V/A Drinking is Great 7", Septic Death: Buried 7" + Daymare 7" - looking for old US and Japanese HC and punk. Send your list or IRC for a huge list with more than 500 titles to: Stefan Korkemeier, Schaluckstr. 11, 33332 Gutersloh, Germany.

SURFACE MEETS SURFACE: 90 min. comp. tape with - Tilt, Dead and Gone, Red #9, J-Church, The Rickets, Among the Thugs, Siren, K.P.F., The Potatomen, and many more. Many unreleased songs. $3 ppd. To: Grade A Tapes/Distro. 714 Humboldt St., Santa Rosa, CA 95404

70'S PUNK ROCK for sale: Buzzcocks, Cramps, Damned, Pere Ubu, PIL, Pointed Sticks, Pistols, Vibrators, other cool vinyl. Original pressings. Also zines: Zigzag, Trouser Press, Refex, etc. Send SASE to: Metamorphic, P.O. Box 5701, Cleveland, Ohio 44101-0701

FOR SALE VARUKERS limited editions. New 7" "Nothing's Changed" $7, four excellent "new" tracks. "One Struggle One Fight" reissued on CD $20. "Deadly Games" CD/LP collection of early and deleted gems $17 (either format). "Live In Leeds 1984" CD $17. All prices post paid, cash only please. Dave, 45 Somerset Road, Radford, Coventry, CV1 4EG, UK. Phone/Fax 44-203-225378

WANTED! RESISTANCE '77 LP; Dead Wretched 7's, Berurner Nont LP's or 7's; Fuckgeet Lp and more old stuff from England, Japan and South Europe. Tom Van Laak, Buchenstr. 18 b, 40599, Düsseldorf, Germany

LOOK HERE!! If you like "weird" home recordings that aren't the usual hardcore/industrial crud, then immediately send $1 for "free" home- dubbed cassette of the most pseudopsychedelic cosmaphobic def jams this side of Uranus!! Matt Fuga, 167 Butternut Dr, Parkesburg, PA 19365

HEY PUNKS!! "Hungover & Stoned" The new album by Bloody Mess & The Skabs is out now!!! 16 songs to blow your mind!!! For the CD send $11.25 and the tape is $7.25. Write: Black & Blue records, 400 D Putnam Pike, Smithfield, RI 02917.

TPOS 10TH ANNIVERSARY BOX SET! 12"lp, 10"lp, 7"ep, cassette, etc. 500 to be pressed. Reserve yours now. TPOS, 12 Mill Plain Rd, Danbury, CT 06811 USA

ROCK N ROLL RADIO! The 100% two fingers in the air Punkrock-radioshow in Germany. We need constantly new stuff, but only Punkrock. Tom Van Laak. Buchenstr. 18b, 40599 Düsseldorf, Germany

LABEL WANTS YOU!!! Send in your tape, CD, 7", LP to be put on a comp and/or released. We like Punk, Hardcore, Pop, Grind etc.Send to PuncRock Records, 16 Hemlock Rd, Hartsdale, NY, 10530. Internet: PuncRock @ Aol.Com.

AUBURN, ALABAMA is a really cool place to play. All- ages, house shows only. Guarantee a place to stay and free food (specify if vegan). Demos a must. Call Shawn (205) 821-6326 or Russell (205) 821-6053. No racist, homophobes, sexist, assholes.I also do distro. So labels get in touch.

GG ALLIN MAIL ORDER catalog. Over 40 different items including CD's, videos, records, T-shirts & cassettes. New stuff added every month! Send 2 stamps for a great catalog. Vomitose, POBox 9561, Wyoming, MI 49509-0561

VIDEOS (800 +) FOR TRADE ONLY: Mummies, Toy Dolls, PJ Harvey, MacLads, Young Gods, Early 80's Hardcore, Beasties, Zorn, Cypress Hill, NoMeansNo/Hansons, Descendents/All, Jon Spencer, GG, Kiss, Bad Brains, etc. Seeking similar + 70's TV/Cartoons. Traders send lists: Oogy, 1560 Bloor St. E. #71, Mississauga, On, Canada L4X lR8

VIDEO: Bad Brains, Beastie Boys, Bikini Kill, Born Against, Buzzov-en, Citizen Fish, Cramps, Dag Nasty (lst show), Drive Like Jehu, Embrace, Hoover (lst show), Ignition, Jawbox, L7, Laughing Hyenas, Melvins, Minutemen, Nation of Ulysses, No Means No, Operation Ivy (lst show), Rites of Spring, Rocket From Crypt, Rollins, Scream, Shudder to Think, Soulside, Superchunk. Send $1 or 2 stamps to: Joe Hunter PO Box 671273 Dallas TX 75367.

GG ALLIN AT THE GAS STATION finally available on video. Filled with all the violence & bloodshed you would expect from his final performance. 50 mins long & comes with 2 sided photo cover. $30.00 cash or M.O. $35.00 overseas. Send to Merle Allin, 214 E.24th St. #5B, New York, NY 10010 Call (212) 889-8334

VIDEOS COMPILATIONS FOR SALE: Early 80's Hardcore (B. Brains, Misfits, M. Threat, Husker, Necros, Descendents, 7 Seconds, Necros, N.A.), Nirvana, Melvlns, Grrrl Bands, Beastie Boys, Dinosaur Jr., Ice Cube/ Cypress Hlll, NoMeansNo, Zorn, Rolllns, Descendents/All, Janes Addlctlon. Send 50 cents/IRC for catalog: Oogy, 1560 Bloor St. E. #71, Mississauga, On, Canada L4X lR8

SEEKING VIDEOS: Nlp Drivers, Battalion of Saints, Couch Flambeau, Hated Youth (FL), Bodacious Booty (IL), Husker, Smelly Tongues, DFL, Evaporators, Thrill Kill Kult, Luscious Jackson, 4Pt. Star, Cupid Car Club, New Klngdom. Also Electric Deads "Antisex" ep. Can anyone help me (band members)?!? Oogy, 1560 Bloor St. E. #71, Mississauga, On, Canada L4X lR8

BORED PUNK tired of seeing favorite bands get signed to majors. I want to put out comp tapes of good rockin' DIY bands. Send stuff including pix and lyrics for accompanying book. No religious, racist horseshit. I'll send a free copy of tape to all who participate. Thanks. Monkeyboy, POBox 7821, Rapid City, SD 57709

PARIS IS BEAUTIFUL, but not the FM radios.Unbearable! I'm looking for some cool people to record me any alternative radio shows with real music. I can send the tape. Jerome David, 160 Rue De Bagnolet, 75020 Paris, France. Thank you.

I'M LOOKING FOR LP'S of Decontrol 1st (PA), Special Forces 1st, Boy Elroy, Nothings, Da Slime Dbl. (Newfie) and Virus X (Niagara Falls). Also looking for 7"s of Private School, Generics (Can), all of No Fun, Endtables (Orig.), Snuky Tate and Moral Majority Dance Band. Please write if you sell or trade them to: Behjan Mirhadi, POBox 1162, 92327 Parsberg, Germany.

HELP FUCK THE CORPORATE labels like how they fucked us all these years. Smoking Cow records is a non-profit organization that is total DIY and anti-Sony and any big time life sucking label. Anyhow, Smoking Cow records is putting together a compilation of all DIY bands ranging from punk to ska to oi! Bands, send us your material such as demos and other tapes. Also send club listings and addresses and even posters. These tapes will give you the publicity you deserve! Even though there is no intent to make money, if it is made it'll be used to help destroy the sleazy undertow of the big timers. Send all specimens to Smoking Cow records, 6 Balmoral Ln, Scotch Plains, NJ 07076-2203

MAXIMUMROCKNROLL classifieds

AIDS SUCKS SUCKS SUCKS fuckin sucks. Stupid guy in Texas makes tee shirts; proceeds benefit local Aids organization. Write for the boss catalog: Bills Shirt Thang, PO Box 53832, Lubbock, TX 79453. Enclose a stamp or something worth 29 cents.

WORKING-CLASS punks and skins! Workers Solidarity Alliance is a network of class struggle anarchists fighting against racism, sexism, homophobis and the biggest enemy, Capitalism! For information, write: WSA 339 Lafayette St., Rm. 202 NYC 10012. Revolution back to its roots-working class anarchism!

MY FAVORITE THINGS: Experimental guitarists, underground film/video, alternative literature, mail art, your *personal original* band names list gets mine. If you have free contributions or information on any of these, please send to: Bobby Bobbubba, 6015 Viking Dr., Houston, TX 77092

PROFIT AINT PUNK! We want to compile a list of bands, zines, groups, etc. that do not markup or profit from their art. Possible comp or zine of DIY artists. If you aren't capitalists, and are interested, please contact Lunatic Fringe for now at: 1708 Glassy Lake Dr., Virginia Beach, VA 23456/ foreign bands too!

JACK AND JILL (Off). Issue One now available. Your friends and strangers naked, masturbating, fucking, doing that thing they thought no one would ever find out about! Now you can join them in the privacy of your own room. Then write and tell us about it! $3 and age statement. Punk contributions especially welcome. JJ(O), POB 624, Alameda, CA 94501.

JACK AND JILL (Off): We're gathering material for the Summer in Winter issue. Your assignment: "What I Did For Summer Vacation (And Couldn't Tell Them at School)". Send us your true summer sex stories and don't leave out any details!! (Identities protected, of course.) Deadline 10/18/94. Contributors get free copy plus 50 word classified. JJ(O), POB 624, Alameda, CA 94501.

JACK AND JILL (Off) Guys: we need your photos for the "Boners & Boxers" feature. Girls: send your cutest summer dress, bikini, topless, nude photos. Couples: Hot Summer Fun Photos. Educate us! Any true sex stuff welcome!! Deadline 10/18/94. 50 word classifies - $3. Contributors receive that issue plus a free classified ad. JJ(O), POB 624, Alameda, CA 94501

WANTED: Straight but bi-curious single white male, 18-20 for friend, maybe more. Drummers/metal musicians/ skateboarders/ or buffed dudes a plus! Discreet/way private. Trade pics? 41 Sutter St. Box 1382, SF, CA 94104-4903 USA (415) 441-4619 Rick

SxE, POLITICALLY and Krishna Conscious female starting zine. Looking for literary contributors and pen pals who share similar views. Need to hear from other females about their scene, political views, SxE and Hardcore. Anyone with info about female SxE bands, guys are more than welcome. Response guaranteed. Amy, 128 "C" Weybridge Cir., Royal Palm Beach, FL 33411.

SERIAL KILLER T-SHIRTS. Gacey, Lucas, Fish, Bundy, Dahmer, Jones, Otis, Toole,Gein plus way more twisted shit. $18 ea. and $2 shipping (payable to D. Morse) Catalogue $2 to Cult Tees, POBox 46191, LA, CA 90046

IT'S WILD, IT'S WEIRD, It's Products Of The Pure 99 T-shirts geared to yank the smile on yer face. Send stamp fer catalog to Psychotick, PO Box 18205, Seattle, WA 98118-0205. Thanks to all u-MRR readers whom responded.

PIERCING JEWELRY - High quality medical grade stainless steel jewelry by mail at unbeatable prices. Send S.A.S.E. for catalog to: Lion's Mark Industries, P.O. Box 1753, Iowa City, IA 52240

AGENTS OF MISFORTUNE #3 out soon with reviews, poetry, interviews. #1 / 2 still available. No rip offs. Very honest serious 100% DIY zine. Bands send music for review. Poets send stuff. Scene reports. All is printed. A.O.M., 16409, S.E. Division Ste. 216-138, Portland, OR 97236-1931.

LIKE TO TRAVEL WITH NO MONEY? The World For Free is a travel organization that helps people share houses and apartments with others— all over the world. Membership is $20 a year. Send a long self-addressed stamped envelope for information and an application. The World For Free, PO Box 137-M, Prince St. Sta, New York NY 10012.

$2 CDs!: Yep, I got tons of promos I want to get rid of. Most unopened. You can get 5 for $10 (includes postage) mostly indie stuff, some punk, some who knows what. Send a $10 to The CD Offer, c/o Seidboard, PO Box 137, Prince St. Sta., NYC NY 10012.

GAY MALE, 21 wants to hear from other gay males. Will talk about any subject, answer all letters. Write! Dave, 10 Lakeview Ave., Braintree, MA 02184.

BORED 18 YEAR OLD PUNK BOY, is looking for friends and penpals that live justabout anywhere. I like: philosophy, art, photography, traveling, sex, and music. As far as music goes, I listen to Jawbreaker, Hoover, Avail, Junction, Current, Gorilla Biscuits, Screeching Weasel, etc. Interested? Write to Shane, 31 E Summit Dr., Stevens, PA 17578.

WOMAN, PUNK SENSIBILITIES, wants penpals. Ramona Jones, 34 Station St., Brookline, MA 02146.

FOR DOAN H. FROM LAS VEGAS, by way of Hawaii: Really sorry I didn't write back. I lost your address. The L7 tape you mailed me really kicks ass. Thanks! Your band sounds cool, too! Write me when you get a chance, and send me your address. Chris P., 100 Kimball St., Malden, MA 02148.

2 24 YEAR OLD GALS planning on traveling Europe in the fall & winter months. Would love for people in various countries to write and say a few words about their area. A place to stay would be ideal - but a few leads on cool things to check out is 1st priority. Interests: Music, art, hiking, veggie, gay scene. Kathy Teagno, 235 Via Ballena, San Clemente, CA 92672

MURDER T-SHIRTS ed gein, ted bundy, richard speck, john wayne gacey, ian brady, albert fish, ottis ottoole, henry lee lucas, and many more, p.o. box 16191 s.f. ca. 94116.

GUITARIST NEEDED FOR South Jersey punk band. We listen to Dead Kennedy's, Jesus Lizard, Alice Donut, etc. Creativity and weirdness essential. Call Michael 609-784-9310

TODD/AMITY. If you're still around, I owe you $112. Get in touch so I know where to send it. OK cheers. Andy (Bald Cactus Distro) P.O. Box HP171, Leeds, W. Yorks, LSG 1XX, England. P.S. This is also the new address for Northern Counter Information if anyone wants the latest news sheet covering workers struggles, anti-fascism or indeed anyone fighting back against oppression and injustice send an IRC to the above.

PUNK ART SHOW at ABC No Rio in NYC - October 1994. Send all contributions by Sept. 1. All art by punks - painting, drawing, photography, zines, comics, video, etc. (xeroxes OK) More info? Call (212) 254-3697. Send word (with return postage) to: ABC ART/POB 2067/ Peter Stuy. Stn. NY, NY 10009

PUNK BAND PHOTOS for sale. Nausea, Citizens Arrest, Dirt, Aus Rotten, Citizen Fish, Spitboy, and a million others. Any photos you've seen in Slug & Lettuce and tons more. $2 each (4 x 6 b&w prints). SASE for more info, or send orders to: Chris/POB 2067/Peter Stuy. Stn./NY, NY 10009

FREE 'ZINE! The Stage Fright Companion is dedicated to the exploits of the all-female, theatrical-punk band Stage Fright, but also features strange stories and information on other underground bands. Write: 9933 Mahan Dr, Tallahassee, FL 32308

PUNK IN PUBLIC OFFICE! Not yet. I need your help. Bulk of Campaign expenses go to mailers. Please send as many U.S. $0.29 stamps as you can afford. John Donoso, 546 S. Broad St. Elizabeth, N.J. 07202 Tel.#(908) 820-8615

MAXIMUMROCKNROLL classifieds

TEN CENTS plus a SASE gets you a sticker of a scene from Jack Chick's tract, "The Last Generation". Twisted Xian Mindrape. KX/PO Box 311/ Zieglerville PA 19492-0311.

20 Y/O ANARCHIST GIRL seeks correspondence w/other Anarchists / Punx / Skins/ SxE. I also tape trade U.K. European punk, U.S. H/C & Japan Core, so for a list or just a letter write Marie at: MDD, PO box XG 62, Leeds, LS15 OXA. England

JENNIE WILLIAMS! WATCH OUT! New Address of Stefan Focker is Stefan Focker Commende 3-5-46325 Borken-Germany. All Others! Watch Out for Boruenkafer H4 Fanline

HAPPY MEAL VEGAN FANZINE (full size 40 pgs) out now. Blazing first issue features: Grip/Dayspring, Masao's kitchen, Frozen desserts, X's, Fur confrontation contest, cookbooks, sessions, genetically-altered veggies, assorted rants (especially about the American Vegan society), reviews, recipes, six PETA stickers, and more. Send a dollar bill or four stamps to Katie and Jack, 16 Evergreen Square #3, Sommerville, MA 02143-2323

JAPAN! HELLO! I am looking for a Pen-Pal to trade with. Will trade my record collection for animated Mecha Models. Looking for - Patlabor, Gundam 008, others. I have - Tad, Lots of Misfits Boots, Septic Death, and more. Please write soon. Aaron Oechsui P.O. Box 492913 Reading, CA 96049-2913

RAZOR BLADES IN Halloween Candy 'zine out now! Poetry, Reviews, Fucked up humor, and more. This just shows how badly I need therapy or to be institutionalized. Send $0.73 + SASE or $0.73 and 2 stamps to: Loser / 53 Hudson Ave. / Grafton, MA 01519

PUNK / ANARCHIST/ ANTI-RACIST/ class war patches, shirts, literature and badges. Chaos U.K., Discharge, Crass, Conflict and more. Send SASE or IRC for a complete catalog. Coexist Distribution, 15110 Bellaire Blvd., Box #317, Houston, TX 77083 USA

GOD MY LIFE IS PATHETIC. I never leave the house. Interests and obsessions: Julianna Hatfield, Big Black, Clockwork Orange, Kathlene Hannah. I am very interested in hearing from lesbians. Send pictures of anything or write letters. I am very bored with no life. I need your letters. RJ Zeman, 1130 South 26th, Manitowoc, WI, 54220

CLINTON CHRONIC T-SHIRT $17.90 includes S&H, Blk X-L 5-color Clinton hittin' joint wearin' Dr. Dre's chronic hat w/pot leaf sayin' "I Never Inhaled" flag bkg 15x19 Back: Clinton Chronic Logo. Classic Popular. Cash Check MO Payable to Krause: 5919 Florence Av. Suite 2, Bell Gardens, CA 90201. 4 Weeks Delivery. Cat. $2 free w/ purchase.

25 YEARS OLD attractive male college student is looking for a companion and serious relationship. No smoking and no drugs. Write to me and tell me about yourself. Your picture gets mine. Lee, 124 N. Citron #C, Anaheim, CA 92805

HELP! PREPARING for countrywide wandering 1995. Need info from anyone about possible odd jobs available in any area of U.S., Winter/Summer, rural/urban, anything to pay for gas. Also send info on any campgrounds, places to crash, hostels, etc. that you know of in U.S.... Travelers—write me about your experiences; any input welcome. Ryan, P.O. Box 7103, Akron OH 44306.

DOG DOO PRODUCTIONS t-shirt catalog over 80 bizare designs from eight san francisco artist.all sorts of odd and unusual desings from underworld demons to angry cartoon dogs,all true art you can wear !!featuring winston smith, sebastion hyde, and many others.send 1.00 postage,for a 28 page catalog to p.o. box 77662, s.f.,ca. 94117 or fax at 415 771 9251.....

GENEROUS DONORS I'm looking for your sound experiments, unusual home recordings, 4-track musical explorations, closet recordings, etc. Intriguing work acknowledged. Those artists will receive gifts, and if response is good, home-made compilation tapes of collected music. Please send contributions to: Michael D. 104 Michael Rd. Winnipeg, MB, Canada R2M 2K9. After Sept. 29 to: 95 Bethune Wy. Wpg. Canada R2M 5J9. Also interested in anything you recorded as children.

PUNK POETRY- ranting, raving, ironic and evilly humorous from Edward Dawson. Get "Pasadamnation" for $3.00 PPD. 52 pages softbound. Fuck corporate publishing, this is DIY. Make check or moneyorder payable to Edward Dawson, 7701 Grove Street., Tujunga, CA 91042.

MY CAMPAIGN REFUSES to take money from PAC's, corporations, or power brokers. I'm running a grass roots campaign and I need your help. Please send no more than $20. Cash not rejected, but checks or money orders preferred. (campaign laws are tough). Make checks out to: Commission to elect J. Donoso Councilman 2nd Ward. Send to: John Donoso, 546 S. Broad St. Elizabeth, N.J. 07202 Tel.#(908) 820-8615

GOLD MINE! Vintage Hardcore Vinyl cheap. Discharge, Fear, COH, Bad Brains, BATS, Big Boys, MDC, Minor Threat, Isocracy, DI, SU, Septic Death, SSD, GG, etc. Some rare metal too. Send S.A.S.E. for list. Count Lyle 2315 Moser #118, Dallas TX 75206.

OPEN FORUM FOR The Gothic and ambient underground. Spectre #2 out soon. Pen pal and networking ads $1.00 up to 40 words. Bands and others are urged to contribute. Write to: Spectre, P.O. 474, Lexington, KY 40585-0474

YOUTH OF TODAY photos wanted: Clear, close-up high quality photos wanted of Ray Cappo both on and off-stage from pre-Krishna "Break Down the Walls" peiod for possible us in independent film documentary. Contact Louanne Voskans, (905) 625-6679.

HELLO KITTY LUVS YOU, baby! Do you luv her too? This the Sanriosugar-club penpal network! Send me yr name, etc. and yr. favorite Sanrio character & I promise I'll make this work! Viva Sanrio! Bianca Ortiz, 2415 Fordham St., San Pablo, CA 94806.

BLATHERSKITE (HA HA SILLY US) has a 17 song CD for $6 but what we really want is someone to help us get a 7" out. Help us! Blatherskite / P.O. box 44290 / Indianapolis IN 46244

GB: REV. 7" 1ST PRESS and Safari boot, Eye For an Eye: "Omega..." red, Outburst: "Miles..." Integrity/Mayday: test, Face Value: "Coming..." 7" gray and "Price..." 12" marbled, Burn: CBGB's 7"green, Hogan's Heroes: 2nd LP yellow, SSD: "Break It Up," Alive and Kicking 7". Want SxE records, shirts. Offers/lists to Dan, 619 22nd Street, NW, Washington, DC 20037

IT'S ME AGAIN, a bored little grrl. I'm into various types of indie rock, Gothic, punk, particularly bikini kill, velocity girl, strange boutique. also: modern art, shows, silly 80's entertainment. write: Leah, 6857 Compton Heights Circle, Clifton VA 22024

GET GOVERNMENT OFF YOUR backs! Put someone with your views in office. Need funds for my campaign. Send $1-$20. Make checks out to: Commission to elect J. Donoso Councilman 2nd Ward. Send to: John Donoso, 546 S. Broad St. Elizabeth, N.J. 07202 Tel.#(908) 820-8615

POLICE SLAM SK8rs in San Francisco! Help stop police harassment and legalize skateboarding at Justin Herman Plaza (EMB Zone) for when you visit or if you live in the Bay Area. Send SASE (plus any donation you want) for zine and petition to: Shredder's Grind, 41 Sutter St., Box 1382, SF, CA 94104-4903 USA or call (415) 441-4619 All ages and interested supporters welcome to sign petition.

FLORIDA BOUND: 19 Yr old straight edge vegan girl, moving to Tampa area this fall. Needs info on housing/ possible roommates, preferably drug-free. Help me escape suburban Hell. Erin McWilliams, 269 Horseshoe Rd, Norristown, PA 19403

BOWEL/INTEGRITY... Gacy/Gein??? What the difference? Such tought guys to talk shit about someone that you don't even know, then try to kick a girl in the face. Fuk you!!! You started it, I finish it!!!

MAXIMUMROCKNROLL classifieds

EARTHMAKER Record, Zine distribution: chivingtonl with converge and rye plus personal writings. stifled2 with chain to thread and scene reports. Earthmaker5: editor issue. int/ w: Elevation, Cloudbreak, Dayspring, Stifled. Converge LP $5 ppd. new Bound seven $3 ppd, have DD box set. Send hell and misery to Jacob Bannon, 580 Commonwealth Ave, Boston, MA 02215. zines and labels send samples for distribution.

FREE CLASSIFIEDS! Each ad will appear in 3 consecutive bimonthly issues. For a copy send $1 ppd or 29c stamps, $2 or 3 IRC's rest of world. Send SASE for cheap ad rates. Teknicolor Yawn Adzine, POBox 457 RB, CA 90277

ANYONE who disagreed with Kent McClard's column in Heart Attack #2. Please contact: J.F.S. 3518 Weidner Ave, Oceanside, NY 11572

BETRAYAL FANZINE issue #2. $2.00 ppd in US, $3.00 Europe/World. Interviews w/ Strife and Tension. Writings about animal cruelty and the environment. Send music and zines to be reviewed. This is an openminded SxE zine, so all types of music and zines are welcome. Stop the betrayal of innocent life-Go vegetarian!!! Betrayal Fanzine, 1648 61st DR.S, WPB, FL 33415

ZINE-O-PHOBIA zine needs contributions. Focus on Pop Punk and Ska. Issue #1 Out soon.Send rex to review, zines, anything! The zine will be $1 to those who sit pretty. Free to all contributors! Also: Totally 80's/ send your band cover of any cheesy 80's song for comp. Bands send demos, we book. Write to: Pretzel Boy, 308 Plantation Hills Rd, Gulf Breeze, FL 32561. Ph: (904) 934-3881

MOVING TO SEATTLE after earning my Baccelor degree in fine arts in approximately a year. Small town 22 year old straight male seeking info on where to live/ work I don't know much about Seattle, any help is appreciated. Into having friends, writing and angry punk. Please write to Eric Brattin, POBox 140, San Benito, TX 78586

YOU ARE TRAVELING through another dimension. Not a dimension only of sight and mind but of sound. your next stop tape trading. Yes live tape traders are welcome yet we are not limited to only live tapes. Heckle and Jeckle, 13086 Kismet Ave, Sylmar, CA 91342

B.D.G. MAILORDER: prank phone calls, music, and much more! Send $2.00 or (7) $.29 stamps to: B.D.G. P.O. Box 16184, Newport Beach, CA 92659.

UNDEAD GAY GOTH/PUNK seeking other gay goths to correspond with! Inro Bauhaus, Siouxsie, Cure, Alien Sex Fiend and vampires. Write to Chris, 111 W. 27th St., Hilland, MI 49423 (hex us!) Cover her face; mine eyes dazzle; she dies young...

STARING OUT OF Distressed Eyes - Fanzine #2 out now, with interview with focused, ashes, lots of reviews, pictures of drug free heavy metal bands, and a whole lot more. #3 done soon, send stuff to be printed, or music for review. Full size and thick, I moved, so apologies if you didn't get a response last time, send 3 stamps to- Matt - 9173 Peasley Rd. - Amherst, OH - 44001.

I KNOW YOU HAVE IT and I need it: Tape recordings made of people, (especially when they didn't know about it) street performers, fighting parents, spoken word, interviews with freaks, bands (preferably with interviews). If it is live and on tape it is material for Underground Audio #3. All contributors receive a copy. Raphael, POBox 2502, Broun University, Providence, RI 02912

CLEARWATER #1 A diary of a straight edge hardcore girl. Opinions, stories, complaints, and plenty of pictures. Send $1.50, or $1 and 2 stamps to: 155 Milk St. #10, Westboro, MA., 01581. Buy it damnit, it's good.

THE MEAT & POTATOS journal. Texas zine. In color. GG Allin article, outdoors in the nude, and many more nice articles. Free items inside. Record reviews. 36 pages. $2 PPD. Write to Jim Donner, 803 Indian Tr., Salado, TX., 76571.

SINGLE? GOOD-LOOKING SWM, 21, music tastes running from Conflict to Biohazard, into tattoos, skating and movies, seeks correspondence with all punk/ skin/ hardcore girls (especially in Boston/ Greater-Boston area). Send me letters, phone #'s, tapes, photos, whatever. All letters will be answered. Joe, 56 Buckingham Drive, Billerica, MA, 01821.

JUST ANOTHER BORED slacker punk looking for some kind of meaningful communication. I'm a 21 y.o. guy into photography, existentialism, travel, and of course punk, especially pop-punk. I'm looking for penpals from everywhere, but especially from the Baltimore / DC area, to write to and hopefully eventually meet. Dylan, 3219 East Joppa Rd., Baltimore, MD 21234.

TINTIN IS BACK, for 250+ pages of revolutionary fun with TinTin & Capt. Haddack send $9 post paid for "Breaking Free, Box 116, Bristol, BS99 1JL, Avon, UK.

DS4A DISTRIBUTION, send $2 for massive catalogue, records, books & much more. DS4A, c/o Box 8, 82 Colston St. Bristol, BS1 5BB, Avon, UK.

WANTED: Female Finnish, Italian, Icelandic, & Dutch pen pals (Eng., francais, Deutsch OK) by American male (socio-ecomonic/environmental researcher for cool earth stimulation game!), age 23. Likes punk in general, soccer, tape/zine trading, humor, etc. C. Randolph, WGI, 3215 Race St., Phila, PA 19104, USA.

KRISTOPHER FRANZ SHOEMAN from cow-town CT: skewed perceptions, cloud visions & paint ugly pictures. Accusations, retaliations, it's all fuckin' weak shit. (Separation, division, it's so easy to find a reason) Wish you'da been a fly on the wall. I'da been Vindicated.

WOMEN'S UNDERGROUND MUSIC Directory for NYC. Resource guide / zine geared toward women, but also good for any DIY musicians who want to play in the city. Available for $3.00 plus 2 stamps from: Huddleston, 56 Sterling Place #3, Brooklyn, NY 11217.

IF U WROTE TO, or ordered the zine Q-Value, please write again. The post office screwed up and didn't forward my mail. My new address: 1942 S. Maywood, Independence, MO 64052. Thanks David.

INTIMATE FRIENDSHIPS. Touchpoint is a contact service for those who wish to develop long-term, emotionally as well as sexually intimate, nonmonogamous relationships. SASE for details. Current issue $4.00. Touchpoint, PO Box 408-RM, Chloride, AZ 86431.

YEGGS IN SEARCH OF CHICKS. This prothallic pair suffers bureaucratic dyspepsia, seeks solace and/or shrinkwrap. They don't tergiversate. Pseudo-droid braindead dweeblets bore them. One's old, one's not. Ligeti/Legendary Pink Dots dilemma unresolved. Both have long pens yet are fanatically non-fanatic. He likes Cantorian transfinites. He likes Ren & Stimpy (him too) (And the Kids in The Hall) (Yeah!) (And long walks on the plastic beach under the fluorescent sun) (and what about jello toast?). You may think they're unscrupulous, but they're just desperate. Desire correspondence, conversation, concubinage and if you are qualified, and have had your shots, send application to the following. (Write to them seperately) Steve Berst #216087 Robert W. White #228441 c/o MMCF 8201 N. Croswell Rd., St. Louis, MI 48880.

BLACK DAHLIA ZINE sez fuck off integrity!! You smell like what comes out of a bowel..shit! Too damm bad that you weren't in that crawlspace!! If it was up to me you would be! Fuk off!

FULFILL ALL YOUR DREAMS...by corresponding with an easygoing, intellectual teen. I read, write, draw, act, sing showtunes and like conspiracy theorie, Sinatra, Ramones, Violent Femmes, Dead Milkmen, geopolitics, and people who'll read my writing. I will write back! Contact Bubba the Destroyer, rd2 box 53, Landenberg, PA 19350.

LONELY PUNK GIRL seeks mail from the San Jose area. Needs friends to go to shows with. Am 16 & into Crass, Zounds, Subhumans, & some ska and oi! I am Japanese-Hawaiin with a nose ring and am looking for a boyfriend. Write: Kerri: 7254 Gold Creek Way, San Jose, CA 95120.

MAXIMUMROCKNROLL classifieds

TRAVELING BOY and University girl will be on the road in Europe summer '95 (France, Germany, Czech Republic, Turkey) and anywhere in between. Into: 'zines, film, scams, contemporary art, punk rock. Languages: French and Russian. Want to put us up or show us around the foreign scene? Ex- Soviet Republic especially. Raphael, POBox 2502, Brown University, Providence, RI 02912 USA

CONTRIBUTIONS NEEDED for new punk zine. Stories, scene reports, comics, stuff to review, whatever. No poetry! Free copy if contribution used. Also wanted: any Ween stuff. Contact: David Hornbuckle / 2208 Mallard Lane SE / Decatur, AL 35601-6759. Send S.A.S.E. for reply.

10 YEAR OLD BOY, Post-Edge (Still Drug-Free), Vegetarian, Music- Merel, Iconoclast, Still Life, Navio Forge, Indian Summer, Miles Davis, Dizzy Gilespie, Struggle, Rorschach, Groundwork, etc. Lit- Kerouac, Whitman, Vonnegut, Jerry Mander, London, Tolkien, Cometbus. Other Loves- B&W Photography, Socialism, Childhood, Writing, Native Cultures, Camping, Travelling, DIY, Bicycles, Organic Farming, a really silly sense of humor, Idealism, Romanticism, Good Storytellers, Classic Cinema, Tang(beverage crystals), Feminism, Liberation, Write me- Ben Harkins, 39 Pleasant Hill Rd., Freeport, Me. 04032

I AM LOOKING FOR some people to write to about punk bands, local bands from your town, or anything. Also I have many stickers from bands, flyers, and fanzines willing to share. So what are you waiting for? Write now. All letters will get a reply. Send to Allen Hopper 111, 1002 Branchwind Close Roswell, Ga. 30076.

X DRAWING X Straight Edge zine issue #1 (Out Now) $1 postpaid. #2 out soon. Looking for ads and anyone who wants to contribute or just keep in touch. Send mail to Mark, 959 Hyde Park Rd, Loxohatchee, FL 33470. Straight Edge is a revolution not a fashion!

PIERCING JEWELRY: Good stuff cheap. Sterling, Niobium, Stainless Steel. SASE or 2 IRC's for catalog. TPOS 12 Mill Plain Rd, Danbury, CT 06811 USA

GG ALLIN T- SHIRTS: Gas station & Headstone T-shirts both are 2 sided in L & XL sizes. $17.00 includes postage. Send to Merle Allin, 214 E. 24th St. #5B, New York, NY 10010. Call (212) 889-8334. Cash or M.O.

HEY PUNK GIRLS! Want a free GG allin 7" record? Send us a pair of your "used" panties, two days old and a recent photo of yourself. Kinky and sexy if you dare! Vomitose, POBox 9561, Wyoming, MI 49509

NEED CONTRIBUTORS for my new fanzine "I Hate Betsy".Bands, artists, writers, contact: Andrea, 41 Sheppard St, G.H, NY 11545. No rockstar attitudes

NEED FRIENDS. SO PLEASE write me. I'm into graffiti, lizards, Clive Balker, karate, painting, vegetarian, comic books, mountain bikes, tattoos. Not into racism, homophobia, sexism. The music I dig is Grip, Born Against, Cypress Hill, Descendents, Judge and lots more. I'm not SxE, Punk Rock or Skinhead, I'm just a lonely kid from Richmond seeking friends. So please write. John Adams, 1415 Avondale Ave, Richmond Va, 23227

BLACK LIGHT: A TRIBUTE TO GLENN DANZIG available through FBN Enterprises. New address: 4655 State Road 37 South, Martinsville, Indiana 46151-9484. $5 postage prepaid or 'zine trade. $2 for members of riot grrrl chapters. Cash or stamps.

FULL FORCE FANZINE: Hard to the core, old school and 100% true. Opinions on Vegetarianism, homosexuals and interviews with Intent To Injure and others. $2.00 to Full Force, 12344 Pascal St, Grand Terrace, CA 92324

I BEF'ORE E #l some type of 'zine thing. lots of writing, political bullshit, guest writers, etc. formerly Xpositive picnicX. send anything for contribution and zines for trade or a dollar ppd to: I before E, c/ o aaron turner, rt. 7 box 124-tr, santa fe, nm 87505.

GOOOOOOOOAAAAAAAAAL!!! Football Holligans, fans, etc. I want to hear from you. What makes your favorite side so great? Why not riot over soccer? Kill Escobar? What are your chants, songs, rituals? Europeans esp. encouraged to write-Eng, francais, or Deutsch-for possible one-issue zine or other project. (punk soccer songs comp.?) Manchester United, AC Milano, Barcelona FC, Sao Paolo, etc. write to: C. Randolph / World Game/ 3215 Race St. Philadelphia, PA 19104 / USA (2, Columbia 1)

I WANT: Toadies footage, Evel Knievel toys, "Disco Godfather" movie poster, James Brown show posters, Answer Me #1, Neat Stuff issues, Shudder to Think "Arson" and "Medusa" 7"s and rare Rocket from the Crypt 7"s. Joe Hunter P.O. Box 671273 Dallas Tx 75367. A big middle finger to indie bands with major label rock star attitudes like 7 Year Bitch. I want my seven dollars back!

REVOLUTION 409 NEEDS SHIT! We're a new zine and we badly need: Demos and Zines to review; Art, Scene reports, nude pix (Female); sick stories' old CD's; tapes, records, hate mail, anything! You'll be compensated for your contribution (with issue #1 and our upcoming compilation album) Also send songs (w/complete info) for compilation album. Originals only! Revolution 409 2624 Patrick Rd. Raleigh, NC 27604

32-YEAR OLD short, queer, slim, blue-eyed, male tired of homophobic ass-kissing breeding conformists. Extremely interested in meeting a friendly and cute young guy to take me to my first punk show. Hoping for a potential relationship. Write: RS, P.O. Box 80561, Lansing, MI 48908

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HELP! LONELY, BORED, male punk looking for punk wimmin to correspond with. Anyone write. I promise to write back, plus you'll have a friend for life. Write to: Randy Scum 2103 #11 E. Rosser Ave. Bismarck ND 58501

I WANT OLD SxE T'S and longsleeves. (XL's gotta be in good shape), also wanted-Black Flag - Damaged LP (original w/sticker), Impact, Unit 7", (original or repress), Unit Pride 7", (original), Endpoint-In a Time of Hate (original, red sleeve), Uniform Choice-Screeming...LP (original), Government Issue-Legless Bull 7", Unity-You Are One 7", (original). Please send all prices, responses, & lists to: Matt O'Brien 1574 N. Valley Rd. Pottstown, PA 19464

BONDAGE are you sick of paying out the ass for bondage gear? If so write to me . I sell collars, belts, harness', wrist bands, and restraints. I also sell spiked collars, belts and wrist bands. Special orders too. Everything highest quality hand made with a lifetime guarantee. Send one $.29 stamp to B. Leather 3217 Wilmington PK #19 Kettering, OH 45429

KENNY K. YOU ARE A PAL FOREVER. miss the shit outta ya bud. Colleen, my lass you are very special to mi 'i love u!' Everyone use your mind before you act, cause trouble's on all our backs. Listen to Citizen Fish and swim back to Subhumans and Crass, and if this don't get ya Schwartzeneggar will kick your arse. @cause i said, Chris-Crass@.

LIKE TO TRAVEL WITH NO MONEY? The World For Free is a travel organization that helps people share houses and apartments with others—all over the world. Membership is $20 a year. Send a long self-addressed stamped envelope for information and an application. The World For Free, PO Box 137-M, Prince St. Sta, New York NY 10012.

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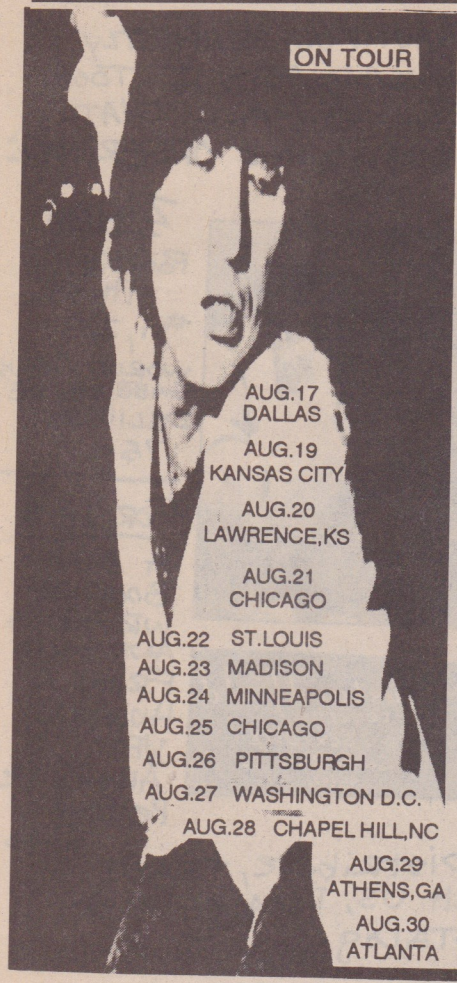

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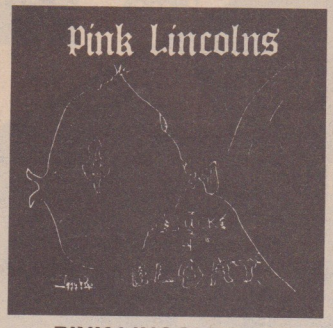

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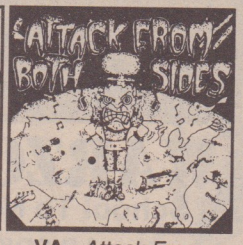

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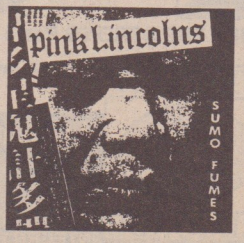

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of course this ain't all we got, silly rabbit. we dare you to go ahead & send us 2 stamps or $1 (foreign) for our **descriptive** 20+ page catalog full of goodies like records, tapes, cds, shirts, stickers & zines, & you will never be the same. pinky swear. we've got stuff by those nice people at Watermark, New Age, Victory, Doghouse, Revelation, Art Monk, Network Sound, Overkill, Equal Vision, Lost & Found, & much more of that loud aggressive stuff that will make you want to rebel against society.

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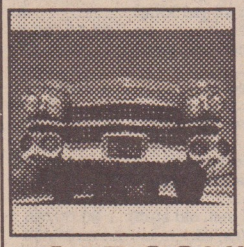

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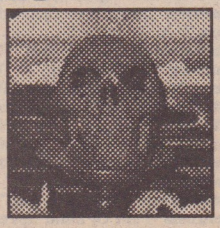

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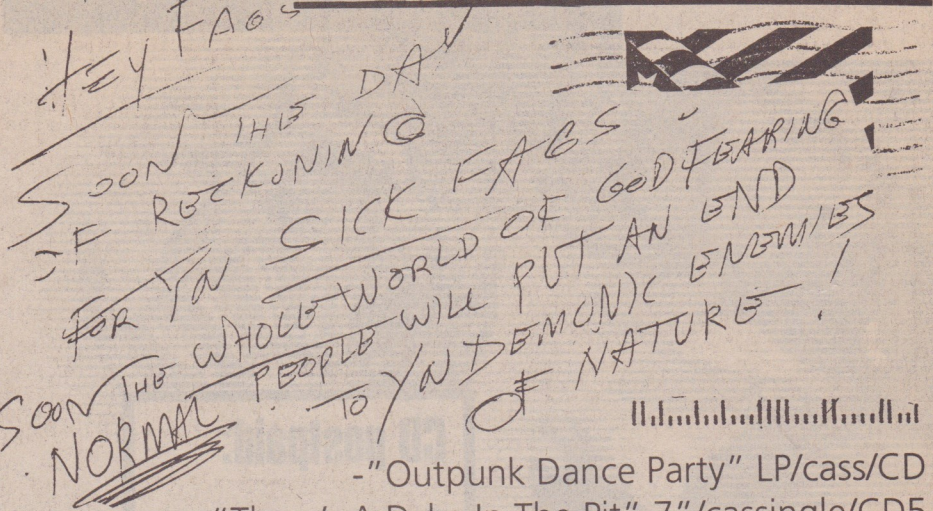

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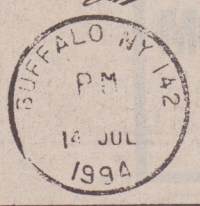

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SHIT! IT'S HAPPENING AGAIN!! BOOK YOUR OWN FUCKIN' LIFE #4 SEND LISTINGS NOW!!!

This time:

1) Don't wait till the deadline to send in your listings!
2) Hassle your friends to get their listings in too.
3) Maybe even take responsibility for getting your whole scene's listings done?
4) Don't send in 18 listings for all the semi-existent bands you're in--just for the ones that are really active!
5) Send them in nice and typed or neatly printed.

Do-It-Yourself Resource MagazIne No. 4, 1995-1996

For the last 3 years, MRR has joined forces with various other collectives and put together a resource magazine which many of you sent in listings for, and many of you utilized in booking tours, putting together compilations, traveling around the world, or just using to keep in touch. Because of the relative popularity of those editions, we've decided to go ahead and begin organizing a 4th edition, slated to come out around April 15, 1995. And taking over the duties of receiving all the raw data, typing it up, etc., will be the people at Bleeding Heart Collective in Philadelphia.

We will be compiling the resources geographically, trying to give as complete a listing of DIY and related activities as possible. The thoroughness of this project will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge: all you have to do is send in a note with the information requested below. Please, if you're sending in listings of many types, break them down by the categories listed below so the typists won't go crazy trying to sift through a mountain of info, and keep the statements or descriptions concise!!!

LISTINGS

BANDS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
DISTRIBUTORS: Name / Address / Telephone Number / Specialty (vinyl, cassettes, CD's, zines, etc.) / Area of Coverage (mailorder, wholesale, gigs, etc.)
LABELS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
PROMOTERS/VENUES: Name/ (Mailing) Address / Telephone Number / Hall Capacity / Is Lodging or Food Provided? / Working Terms (guarantee, percentage, etc)
RADIO STATIONS: Station Name & Call Number / Band Frequency / Address / Telephone Number / Contact Person / Punk-HC shows and times.
RECORD STORES/BOOK STORES: Name / Address / Telephone Number / Specialties
ZINES: Name / Address / Telephone Number / Postage Paid Price / Frequency / Size / Description (40 words or less please!)
MISCELLANEOUS: We also ask people to send in tips on hangouts, cheap places to eat, free clinics, bulletin boards, crash pads, etc. These listings could be especially helpful for touring bands.

ADS

Display ads will be sold to help pay for this project. However, to make this resource issue as fair as possible we have decided to have only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates! The ad size available is 3 3/4" across by 2" down or 95mm x 51 mm (basically, a slightly elongated business card size). The cost for ads is $25 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter, etc.

DEADLINE: FEB 15, 1995 - DUE OUT: APRIL 15, 1995

send all listings to:
BLEEDING HEART COLLECTIVE
Box 354 4728 Spruce St
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send all ads to:
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